KNOW YOUR GOVERNMENT

THE NATIONAL FOUNDATION ON THE ARTS AND THE HUMANITIES

INTRODUCTION BY
ARTHUR M. SCHLESINGER, JR.

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The National Foundation on the Arts and the Humanities

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Kem Knapp Sawyer

CHELSEA HOUSE PUBLISHERS

On the cover: *Upper left foreground:* A scholar at the Newberry Library in Chicago. *Lower right foreground:* Members of Metro Center Theatre of St. Louis.
Frontispiece: Lucinda Hughey and Thordal Christensen of the Pacific Northwest Ballet company appear in *The Tragedy of Romeo and Juliet.*

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INTRODUCTION

Government: Crises of Confidence

Arthur M. Schlesinger, jr.

From the start, Americans have regarded their government with a mixture of reliance and mistrust. The men who founded the republic did not doubt the indispensability of government. "If men were angels," observed the 51st Federalist Paper, "no government would be necessary." But men are not angels. Because human beings are subject to wicked as well as to noble impulses, government was deemed essential to assure freedom and order.

At the same time, the American revolutionaries knew that government could also become a source of injury and oppression. The men who gathered in Philadelphia in 1787 to write the Constitution therefore had two purposes in mind. They wanted to establish a strong central authority and to limit that central authority's capacity to abuse its power.

To prevent the abuse of power, the Founding Fathers wrote two basic principles into the new Constitution. The principle of federalism divided power between the state governments and the central authority. The principle of the separation of powers subdivided the central authority itself into three branches—the executive, the legislative, and the judiciary—so that "each may be a check on the other." The *Know Your Government* series focuses on the major executive departments and agencies in these branches of the federal government.

The Constitution did not plan the executive branch in any detail. After vesting the executive power in the president, it assumed the existence of "executive departments" without specifying what these departments should be. Congress began defining their functions in 1789 by creating the Departments of State, Treasury, and War. The secretaries in charge of these departments made up President Washington's first cabinet. Congress also provided for a legal officer, and President Washington soon invited the attorney general, as he was called, to attend cabinet meetings. As need required, Congress created more executive departments.

Setting up the cabinet was only the first step in organizing the American state. With almost no guidance from the Constitution, President Washington, seconded by Alexander Hamilton, his brilliant secretary of the treasury, equipped the infant republic with a working administrative structure. The Federalists believed in both executive energy and executive accountability and set high standards for public appointments. The Jeffersonian opposition had less faith in strong government and preferred local government to the central authority. But when Jefferson himself became president in 1801, although he set out to change the direction of policy, he found no reason to alter the framework the Federalists had erected.

By 1801 there were about 3,000 federal civilian employees in a nation of a little more than 5 million people. Growth in territory and population steadily enlarged national responsibilities. Thirty years later, when Jackson was president, there were more than 11,000 government workers in a nation of 13 million. The federal establishment was increasing at a faster rate than the population.

Jackson's presidency brought significant changes in the federal service. He believed that the executive branch contained too many officials who saw their jobs as "species of property" and as "a means of promoting individual interest." Against the idea of a permanent service based on life tenure, Jackson argued for the periodic redistribution of federal offices, contending that this was the democratic way and that official duties could be made "so plain and simple that men of intelligence may readily qualify themselves for their performance." He called this policy rotation-in-office. His opponents called it the spoils system.

In fact, partisan legend exaggerated the extent of Jackson's removals. More than 80 percent of federal officeholders retained their jobs. Jackson discharged no larger a proportion of government workers than Jefferson had done a generation earlier. But the rise in these years of mass political parties gave federal patronage new importance as a means of building the party and of rewarding activists. Jackson's successors were less restrained in the distribu-

tion of spoils. As the federal establishment grew—to nearly 40,000 by 1861—the politicization of the public service excited increasing concern.

After the Civil War the spoils system became a major political issue. High-minded men condemned it as the root of all political evil. The spoilsmen, said the British commentator James Bryce, "have distorted and depraved the mechanism of politics." Patronage, by giving jobs to unqualified, incompetent, and dishonest persons, lowered the standards of public service and nourished corrupt political machines. Office-seekers pursued presidents and cabinet secretaries without mercy. "Patronage," said Ulysses S. Grant after his presidency, "is the bane of the presidential office." "Every time I appoint someone to office," said another political leader, "I make a hundred enemies and one ingrate." George William Curtis, the president of the National Civil Service Reform League, summed up the indictment. He said,

> The theory which perverts public trusts into party spoils, making public employment dependent upon personal favor and not on proved merit, necessarily ruins the self-respect of public employees, destroys the function of party in a republic, prostitutes elections into a desperate strife for personal profit, and degrades the national character by lowering the moral tone and standard of the country.

The object of civil service reform was to promote efficiency and honesty in the public service and to bring about the ethical regeneration of public life. Over bitter opposition from politicians, the reformers in 1883 passed the Pendleton Act, establishing a bipartisan Civil Service Commission, competitive examinations, and appointment on merit. The Pendleton Act also gave the president authority to extend by executive order the number of "classified" jobs—that is, jobs subject to the merit system. The act applied initially only to about 14,000 of the more than 100,000 federal positions. But by the end of the 19th century 40 percent of federal jobs had moved into the classified category.

Civil service reform was in part a response to the growing complexity of American life. As society grew more organized and problems more technical, official duties were no longer so plain and simple that any person of intelligence could perform them. In public service, as in other areas, the all-round man was yielding ground to the expert, the amateur to the professional. The excesses of the spoils system thus provoked the counter-ideal of scientific public administration, separate from politics and, as far as possible, insulated against it.

The cult of the expert, however, had its own excesses. The idea that administration could be divorced from policy was an illusion. And in the realm of policy, the expert, however much segregated from partisan politics, can

never attain perfect objectivity. He remains the prisoner of his own set of values. It is these values rather than technical expertise that determine fundamental judgments of public policy. To turn over such judgments to experts, moreover, would be to abandon democracy itself; for in a democracy final decisions must be made by the people and their elected representatives. "The business of the expert," the British political scientist Harold Laski rightly said, "is to be on tap and not on top."

Politics, however, were deeply ingrained in American folkways. This meant intermittent tension between the presidential government, elected every four years by the people, and the permanent government, which saw presidents come and go while it went on forever. Sometimes the permanent government knew better than its political masters; sometimes it opposed or sabotaged valuable new initiatives. In the end a strong president with effective cabinet secretaries could make the permanent government responsive to presidential purpose, but it was often an exasperating struggle.

The struggle within the executive branch was less important, however, than the growing impatience with bureaucracy in society as a whole. The 20th century saw a considerable expansion of the federal establishment. The Great Depression and the New Deal led the national government to take on a variety of new responsibilities. The New Deal extended the federal regulatory apparatus. By 1940, in a nation of 130 million people, the number of federal workers for the first time passed the 1 million mark. The Second World War brought federal civilian employment to 3.8 million in 1945. With peace, the federal establishment declined to around 2 million by 1950. Then growth resumed, reaching 2.8 million by the 1980s.

The New Deal years saw rising criticism of "big government" and "bureaucracy." Businessmen resented federal regulation. Conservatives worried about the impact of paternalistic government on individual self-reliance, on community responsibility, and on economic and personal freedom. The nation in effect renewed the old debate between Hamilton and Jefferson in the early republic, although with an ironic exchange of positions. For the Hamiltonian constituency, the "rich and well-born," once the advocate of affirmative government, now condemned government intervention, while the Jeffersonian constituency, the plain people, once the advocate of a weak central government and of states' rights, now favored government intervention.

In the 1980s, with the presidency of Ronald Reagan, the debate has burst out with unusual intensity. According to conservatives, government intervention abridges liberty, stifles enterprise, and is inefficient, wasteful, and

arbitrary. It disturbs the harmony of the self-adjusting market and creates worse troubles than it solves. Get government off our backs, according to the popular cliché, and our problems will solve themselves. When government is necessary, let it be at the local level, close to the people. Above all, stop the inexorable growth of the federal government.

In fact, for all the talk about the "swollen" and "bloated" bureaucracy, the federal establishment has not been growing as inexorably as many Americans seem to believe. In 1949, it consisted of 2.1 million people. Thirty years later, while the country had grown by 70 million, the federal force had grown only by 750,000. Federal workers were a smaller percentage of the population in 1985 than they were in 1955—or in 1940. The federal establishment, in short, has not kept pace with population growth. Moreover, national defense and the postal service account for 60 percent of federal employment.

Why then the widespread idea about the remorseless growth of government? It is partly because in the 1960s the national government assumed new and intrusive functions: affirmative action in civil rights, environmental protection, safety and health in the workplace, community organization, legal aid to the poor. Although this enlargement of the federal regulatory role was accompanied by marked growth in the size of government on all levels, the expansion has taken place primarily in state and local government. Whereas the federal force increased by only 27 percent in the 30 years after 1950, the state and local government force increased by an astonishing 212 percent.

Despite the statistics, the conviction flourishes in some minds that the national government is a steadily growing behemoth swallowing up the liberties of the people. The foes of Washington prefer local government, feeling it is closer to the people and therefore allegedly more responsive to popular needs. Obviously there is a great deal to be said for settling local questions locally. But local government is characteristically the government of the locally powerful. Historically, the way the locally powerless have won their human and constitutional rights has often been through appeal to the national government. The national government has vindicated racial justice against local bigotry, defended the Bill of Rights against local vigilantism, and protected natural resources against local greed. It has civilized industry and secured the rights of labor organizations. Had the states' rights creed prevailed, there would perhaps still be slavery in the United States.

The national authority, far from diminishing the individual, has given most Americans more personal dignity and liberty than ever before. The individual freedoms destroyed by the increase in national authority have been in the main

the freedom to deny black Americans their rights as citizens; the freedom to put small children to work in mills and immigrants in sweatshops; the freedom to pay starvation wages, require barbarous working hours, and permit squalid working conditions; the freedom to deceive in the sale of goods and securities; the freedom to pollute the environment—all freedoms that, one supposes, a civilized nation can readily do without.

"Statements are made," said President John F. Kennedy in 1963, "labelling the Federal Government an outsider, an intruder, an adversary. . . . The United States Government is not a stranger or not an enemy. It is the people of fifty states joining in a national effort. . . . Only a great national effort by a great people working together can explore the mysteries of space, harvest the products at the bottom of the ocean, and mobilize the human, natural, and material resources of our lands."

So an old debate continues. However, Americans are of two minds. When pollsters ask large, spacious questions—Do you think government has become too involved in your lives? Do you think government should stop regulating business?—a sizable majority opposes big government. But when asked specific questions about the practical work of government—Do you favor social security? unemployment compensation? Medicare? health and safety standards in factories? environmental protection? government guarantee of jobs for everyone seeking employment? price and wage controls when inflation threatens?—a sizable majority approves of intervention.

In general, Americans do not want less government. What they want is more efficient government. They want government to do a better job. For a time in the 1970s, with Vietnam and Watergate, Americans lost confidence in the national government. In 1964, more than three-quarters of those polled had thought the national government could be trusted to do right most of the time. By 1980 only one-quarter was prepared to offer such trust. But by 1984 trust in the federal government to manage national affairs had climbed back to 45 percent.

Bureaucracy is a term of abuse. But it is impossible to run any large organization, whether public or private, without a bureaucracy's division of labor and hierarchy of authority. And we live in a world of large organizations. Without bureaucracy modern society would collapse. The problem is not to abolish bureaucracy, but to make it flexible, efficient, and capable of innovation.

Two hundred years after the drafting of the Constitution, Americans still regard government with a mixture of reliance and mistrust—a good combination. Mistrust is the best way to keep government reliable. Informed criticism

is the means of correcting governmental inefficiency, incompetence, and arbitrariness; that is, of best enabling government to play its essential role. For without government, we cannot attain the goals of the Founding Fathers. Without an understanding of government, we cannot have the informed criticism that makes government do the job right. It is the duty of every American citizen to know our government—which is what this series is all about.

Michelangelo's Last Judgment *(behind altar) and scenes from the Book of Genesis (ceiling) dominate the Vatican's Sistine Chapel in Rome. Pope Julius II commissioned the artist to execute these paintings in the 16th century.*

ONE

A Policy of Support

For centuries artists and scholars have enjoyed the freedom to pursue their work through the encouragement and financial support of patrons. Governments, religious organizations, individuals—all have sponsored the pursuit of art and scholarship at one time or another. The pharaohs of ancient Egypt supported the building of the pyramids to protect for eternity the tombs of their ancestors. The architect of one such structure was held in such high esteem that he was said to be "first after the king of Upper and Lower Egypt." In the 5th century B.C., the Greek statesman Pericles, an enthusiastic patron of the arts, directed the construction of the Parthenon. This sacred temple and masterpiece of Greek architecture was paid for by the government. The Romans also supported their artists and scholars. Two great Latin poets, Virgil (70–19 B.C) and Horace (65–8 B.C.), benefited from the generosity of the statesman Maecenas.

In the Middle Ages the Catholic church supported the work of painters, architects, and sculptors. During the Italian Renaissance the nobility emerged as a significant patron of artists and thinkers. Among the achievements of his long and distinguished life, the artist Michelangelo (1475–1564) painted frescoes for the city of Florence and the Sistine Chapel for the pope.

The French playwright Molière (1622–73) established his acting company under the patronage of the brother of Louis XIV, the king of France. Another

Frenchman, the 18th-century philosopher Voltaire, received a pension from the king's regent. And without the support of Henry Wriothesley, the wealthy, young earl of Southampton, William Shakespeare (1564–1616) may never have written some of his most famous poems and plays.

America's first leaders also recognized the importance of art and scholarship. Thomas Jefferson, Alexander Hamilton, John Adams, and many of their compatriots were exceptionally learned men, well versed in art and literature. Their belief in the promotion of the arts and sciences is apparent in the legislation they enacted and the institutions they established. President George Washington, convinced that an enlightened citizenry was essential to the national welfare and the success of the republic, repeatedly emphasized the need for a national university supported by federal funds. Although this institution never materialized, other centers of learning, such as the Library of Congress and the Smithsonian Institution, were founded in the early 1800s to advance the public's knowledge of history, art, and science.

In the late 1800s, as the United States entered the industrial age, wealthy Americans who made their fortunes in manufacturing emerged as enthusiastic advocates of the arts and scholarship. Industrial magnates such as John D. Rockefeller and Andrew Carnegie poured millions of dollars into programs that fostered the appreciation of art and the advancement of knowledge. In 1937, Andrew W. Mellon, a successful financier and secretary of the treasury from 1921 to 1932, donated his extensive collection of art to the U.S. government and contributed a sizable sum to construct a museum to house it. His endowment became the National Gallery of Art in Washington, D.C.

Although the idea of federal support for the arts and humanities is as old as the nation itself, it took the government almost 200 years to assume the role of patron. In 1965, Congress established the National Foundation on the Arts and the Humanities to "help create and sustain not only a climate encouraging freedom of thought, imagination, and inquiry but also the material conditions facilitating the release of this creative talent." The government had finally embraced the old idea of patronage, but its approach to the matter was anything but traditional and timeworn. Unlike the governments of many countries, which have ministries of culture to carry out the cultural policies of the ruling party, the U.S. government refrains as much as possible from defining American culture. The framers of the National Foundation on the Arts and the Humanities Act were careful to create a foundation that would not be subject to political control. Its chief administrators and advisers, though appointed by the president of the United States, are chosen for their reputations in the arts or humanities rather than their political affiliations.

The Parthenon in Athens, Greece. The temple was constructed between 447 and 432 B.C. with funds from the Greek government.

Within the foundation are the National Endowment for the Arts (NEA), the National Endowment for the Humanities (NEH), the Institute of Museum Services (IMS), and the Federal Council on the Arts and the Humanities. According to the founding legislation, a chairperson heads each endowment and administers the foundation's funds to aid various projects in the arts and humanities. The National Council on the Arts and the National Council on the Humanities, each composed of 26 members, advise the chairpersons on the distribution of funds. The IMS, created in 1976 to assist museums in maintaining, improving, and expanding their services to the public, is run by a

The American financier and industrialist Andrew W. Mellon. In 1937, Mellon donated his collection of art, along with $15 million, to the U.S. government to found the National Gallery of Art.

director and a 15-member National Museum Services Board. The Federal Council on the Arts and the Humanities serves as an advisory committee and is made up of the 2 endowment chairpersons, the director of the IMS, and 20 other individuals.

The creators of the National Foundation on the Arts and the Humanities defined both the humanities and the arts in broad and open terms. The humanities, they said, include—but are not limited to—the study and inter-

pretation of language, linguistics (the study of human speech), literature, history, jurisprudence (the philosophy and science of law), philosophy, archaeology, comparative religion, ethics, the history of art, sociology, and the study and application of the humanities to the human environment. The arts include—but are not limited to—music, dance, drama, folk art, creative writing, architecture and allied fields, painting, sculpture, photography, graphic and craft arts, industrial design, costume and fashion design, motion pictures, television, radio, tape, sound recording, and the study and application of the arts to the human environment. In the years following the establishment of the foundation, projects in all of these diverse areas have received support from the endowments.

When the law establishing the National Foundation on the Arts and the Humanities was passed in 1965, it received the enthusiastic support of the majority of Congress, but the formation of the two endowments actually had been a well-fought and hard-won battle. In many circles "culture" was considered trivial and inconsequential to the national interest—and certainly not the responsibility of the federal government. Science, on the other hand, had received federal sanction in 1950 when Congress created the National Science Foundation (NSF) to sponsor scientific research, encourage and support improvements in science education, and foster scientific-information exchange. In 1957, after the Soviet Union launched its satellite, *Sputnik I*, many Americans felt threatened by Soviet advances in science and called for better education in the field. As a result, the NSF's budget received a tremendous boost from Congress. Over the next few years, the emphasis on science continued to grow. Some Americans, observing that this preoccupation with science was becoming a national obsession, feared that the arts and humanities would suffer unless the government supported them as well.

Others, however, were wary of government support for the arts and questioned the propriety of federal involvement in culture. They wondered if the government could support art without at the same time defining and controlling it. Would the government interfere with artistic endeavors or censor the ideas of controversial scholars? Would it tell the people what to read or what projects were deemed worthy of intellectual pursuit? Would political considerations play a role in the administration of a grants program? To some people these questions left too many lingering doubts.

At congressional hearings held in February 1965 to discuss the formation of a National Foundation on the Arts and the Humanities, Senator Edward Kennedy of Massachusetts defended the endeavor. "We may make great strides in atomic energy, and space exploration, in automation, in biology and

chemistry," he said. "But we will be dull and listless men, amid all these wonders, if we do not also expand the human mind and spirit. . . . The wonders of science are nothing if we do not relieve human suffering, excite human thought and creativity, and provide a vehicle for understanding and respect between men of all races and cultures." Kennedy went on to say that America's thirst for culture was not being satisfied because artists and performers were not adequately recognized for their talents. According to the choreographer Agnes de Mille, he said, the salaries of dancers were so low that some ate sawdust to sustain themselves. Kennedy called professionals in the humanities "the forgotten people" of the American educational system. "Hundreds of millions of dollars are poured into research for science but humanists get almost nothing," he declared.

Kennedy's sentiments were echoed by other members of Congress and by President Lyndon B. Johnson. In September 1965, the bill to establish a National Foundation on the Arts and the Humanities became law. In its authorizing legislation Congress declared that "the encouragement and support of national progress and scholarship in the humanities and the arts, while primarily a matter for private and local initiative, is also an appropriate matter of concern to the Federal Government."

Those behind the establishment of the National Foundation on the Arts and the Humanities were determined to reduce the threat of government control over arts and humanities programs as much as possible. They therefore set up a system for reviewing grant applications that involved a panel of judges chosen from among the applicant's peers: Artists would review the applications and work of fellow artists, and scholars would review the applications and work of other scholars. For the most part this method has been an effective means of defusing accusations of political favoritism. Time has shown that the chairpersons of the endowments and their advisory councils almost invariably adhere to the decisions of the peer-review committees.

In its 1965 legislation Congress expressed the hope that federal support of the arts and humanities would encourage other sources of funding. The role of the endowments would not be to replace existing sources of funding but to augment them. In no way would the government be viewed as the sole support for artistic and humanistic endeavors; instead, it would enter into a partnership with state and local agencies, private organizations, and individuals. One way the endowments achieved this was through a program of matching grants. This program requires another source—state, local, or private organizations—to "match" the federal contribution by at least the same amount. In 1988, Livingston L. Biddle, the chairperson of the NEA from 1977 to 1981, wrote:

President Lyndon B. Johnson signs the National Foundation on the Arts and the Humanities Act on September 29, 1965. Although the legislation received the enthusiastic support of the majority of Congress, the creation of the foundation had actually been a well-fought and hard-won battle.

> The programs of the National Endowment for the Arts succeeded in large part because they provided seed money, the essential catalyst that stimulated support from individuals, corporations, foundations, and other governmental entities, large and small, at the state and local levels. As the federal catalyst grew, so did the financial support from these other sources. It is a comment on today, on yesterday, and for tomorrow that advocacy alone, words alone, urgings alone, are insufficient. The first commitment—tangible as well as philosophical—has to be there.

The establishment of the National Foundation on the Arts and the Humanities was that first commitment.

Poet Robert Frost recites one of his poems at the inauguration of President John F. Kennedy on January 20, 1961. The arts took on national importance under Kennedy, who often invited eminent artists to functions at the White House.

TWO

Arts, Humanities, and the National Government

I must study politics and war, that my sons may have liberty to study mathematics and philosophy, geography, natural history and naval architecture, navigation, commerce, and agriculture, in order to give their children a right to study painting, poetry, music, architecture." So wrote John Adams in a letter to his wife, Abigail, in 1780.

John Adams wanted the new world to become a land where his children's children would be free to study the arts and humanities. Thomas Jefferson, who, it was said, could "calculate an eclipse, survey an estate, tie an artery, plan an edifice, try a case, break a horse, dance a minuet, and play a violin," thought of himself as "an enthusiast on the subject of the arts." The early leaders of the United States believed scholarship to be so important to a lasting republic that they created a library to aid Congress in its drafting of legislation. The first books ordered for the Library of Congress in 1800 included not only works on law, trade, and commerce but also those on ancient and modern history and geography.

Even though these prominent statesmen were advocates of the arts and humanities, there was little tangible government support of these disciplines in the early days of the republic. Still, there were exceptions: The U.S. Marine

John Adams, the second president of the United States, was a staunch advocate of art and scholarship. He vigorously supported the idea of a national university funded by the U.S. government.

Four historical paintings from the revolutionary period by the artist John Trumbull hang in the rotunda of the U.S. Capitol. These paintings, which constitute one of the earliest examples of U.S. government patronage of the arts, were commissioned by Congress in 1817.

Band was formed in 1790, and in 1817 Congress commissioned the American artist John Trumbull to paint four historical scenes from the revolutionary period to hang in the rotunda of the U.S. Capitol. Trumbull later presented President John Quincy Adams with a "Plan for the Permanent Encouragement of the Fine Arts by the National Government," but neither the president nor Congress acted on the proposal.

Trumbull's proposal was the first to urge the government to assume a strong leadership role in support of the arts. Throughout the 19th and early 20th centuries various bills to establish a national organization for the arts were introduced in Congress with little success. It would take until 1965 for a majority of federal lawmakers to support the idea of a nationally funded arts and humanities foundation.

Prior to 1965 the federal government's involvement in the arts and humanities had primarily been directed toward the formation and maintenance of museums. In 1846, for instance, Congress somewhat reluctantly accepted the gift of British scientist James Smithson and established the Smithsonian

Institution to support the "increase and diffusion of knowledge." The Smithsonian became not only a center for the advancement of science and history but also a repository for art. In 1906, the American industrialist Charles Lang Freer donated his oriental art collection to the federal government and provided funds for a building to house the collection. The museum, which opened in 1923, was named the Freer Gallery.

In the 1930s, the government became more active in its support of the arts. President Franklin D. Roosevelt created the Works Progress Administration (WPA), later renamed the Works Projects Administration, to provide work for millions of Americans who were unemployed because of the Great Depression. Under such WPA programs as the Federal Theater Project, the Federal Art Project, and the Federal Writers' Project, musicians, actors, dancers, and other artists were employed by the government to produce plays, create works of art, write state travel guides, and perform concerts. In the course of its eight-year history, the WPA supported the creation of almost 10,000 works of art, among them a series of murals in the Missouri statehouse by the painter Thomas Hart Benton and paintings in the New York Customs House by artists Willem de Kooning, Stuart Davis, and Reginald Marsh. Nearly 400 books and pamphlets were published by the Federal Writers' Project, whose roster of employees included such noted writers as John Cheever, Saul Bellow, and Studs Terkel.

As the economic depression eased and the United States entered World War II, the need for WPA programs decreased. On June 30, 1943, Congress voted to end WPA appropriations, and for the rest of the 1940s most legislators on Capitol Hill supported a conservative "hands off" policy of federal involvement with the arts and humanities.

The Battle in Congress

After World War II musicians and actors began to lobby Congress for aid. The actors' union, Actors Equity, pushed for federally subsidized national theater and repertory theaters (permanent theater companies that produce several plays each year) in each state. On January 24, 1949, Congressman Jacob Javits of New York introduced a resolution in Congress to create a national theater and a national opera and ballet. "I realize full well the dangers of the paralyzing hand of Government control of the arts," Javits told the House. "Hence my bill calls for a constitutional convention to be called by the President representative of all branches of theater, opera and ballet—performers, workers, writers and

The interior of a post office in Dover, Delaware, reflects the vision of a Works Progress Administration artist. The federal government commissioned many such projects during the 1930s to aid unemployed artists affected by the Great Depression.

Students at New York University greet Senator Jacob Javits (left). Javits, a strong supporter of separate foundations for both the arts and the humanities, believed that the nation's scholars and artists should receive federal funding to help them achieve their intellectual and artistic potential.

audience—to draft and propose plans—but not WPA schemes of unemployment relief—which will deserve government support while providing for the democratic control of a national theater and a national opera and ballet.

Javits envisioned not just a physical structure in Washington, D.C., to serve as a national theater but also a federally supported organization to help promote the theater arts in every section of the United States. Although his resolution rekindled congressional debate over the issue of government support for the arts, the majority of members did not support the idea. They contended that a federally subsidized arts program would be too costly, would be a poor use of the taxpayers' money, and would subject the arts to government control. The resolution died in committee, thus never making it to a full House vote.

In 1951, President Harry Truman appointed the Commission of Fine Arts, an advisory body created in 1910 to provide artistic counsel on matters pertaining to the appearance of the nation's capital, to investigate "the whole

question of the Government's relation to art." Two years later it released a report, *Art and Government*, in which it opposed the creation of a new arts agency and advised against any alterations of the commission's established functions. The commission examined the possibility of administering federal money to the arts and concluded that the role for which it had been created would be compromised—and perhaps destroyed—if it were given large sums of money to distribute.

The commission did, however, favor the creation of an office for cultural exchange in the National Gallery of Art to conduct a program of cooperative art exchanges between the gallery and foreign museums. It also endorsed expanding the role of the National Collection of Fine Arts (today the Smithsonian Institution's National Museum of American Art) to "promote understanding of American art and artists and bring American art into a closer relationship with the life of the community." The commission recommended increasing the use of art in public buildings and instituting a new program for arts education in the nation's schools. In addition, it supported developing the existing program of cultural exchange within the State Department, which sponsored exhibits of American artwork abroad. Lastly, it advocated the creation of a cultural center in the nation's capital. In 1958, in response to this final recommendation, President Dwight D. Eisenhower signed a bill establishing the National Cultural Center for the performing arts in Washington, D.C. But the battle for a federally funded agency of the arts and humanities was still far from won.

In February 1961, Congressman Frank Thompson of New Jersey introduced legislation to establish an advisory council on the arts to coordinate private and government arts programs. But many in Congress did not support the idea, citing concerns over the growing national debt, the relevance of the arts, and the definition and scope of the arts as reasons for their opposition. The bill failed to gain the votes it needed to pass. Nevertheless, Thompson and a small coterie of congressional leaders continued to call for a national organization on the arts.

A year after the House of Representatives rejected Thompson's proposed legislation, Jacob Javits, who had been elected to the Senate in 1956, introduced a bill to establish a national arts foundation to provide federal funds to the arts. Senators Joseph Clark of Pennsylvania, Hubert Humphrey of Minnesota, and Claiborne Pell of Rhode Island cosponsored the legislation, but the majority of senators did not support the idea and the bill was defeated. In the fall of 1962, Senator Humphrey introduced a similar bill to establish both a national arts foundation and a national council on the arts, which would serve in

Senator Claiborne Pell of Rhode Island, photographed in 1988. Pell was a leading force behind the establishment of the National Foundation on the Arts and the Humanities and later headed the Senate Subcommittee on Education, Arts, and Humanities, which periodically reviews the foundation's authorizing legislation.

an advisory capacity on questions pertaining to the funding of the arts. The bill, known as the National Arts and Cultural Development Act, finally gained Senate approval in December 1963, but it still needed to be passed by the House of Representatives before it became law.

The Heckscher Report

While Congress was stymied in debate over the relationship between the government and the arts, the White House had moved forward on the issue. In 1962, President John F. Kennedy appointed August Heckscher to the newly

created position of special consultant on the arts. Heckscher, who was formerly the director of the Twentieth Century Fund, a New York public policy research foundation, was to survey the government's involvement in the arts and act in an advisory capacity on cultural matters. A longtime advocate of federal support for the arts, Heckscher made numerous speeches and public appearances as the president's representative and in the process became a symbol for the importance the Kennedy administration attached to the arts.

In his report to the president, entitled *The Arts and the National Government*, which was issued in May 1963, Heckscher recommended a broad program of government support for the arts. His study revealed the public's increasing interest in the arts and their belief that "life is more than the acquisition of material goods." Heckscher also stated that he had observed "a growing awareness that the United States will be judged—and its place in history ultimately assessed—not alone by its military or economic power, but by the quality of its civilization."

Heckscher was quick to add that despite the public's fervor, the condition of the professional arts in the United States was less than satisfactory: The financial resources of both artists and artistic institutions were simply inadequate. In his report Heckscher called for increasing the government's acquisition of memorials, statues, murals, fountains, and other works of art and commissioning more artwork for display in public buildings and U.S. embassies. He also recommended making the visual and the performing arts more accessible to the public, increasing federal aid to education in the arts and humanities, and promoting intercultural exchanges and international art exhibitions. "The recognition American artists receive through the exhibition of their works abroad is an important element in their development," Heckscher wrote. "Those who have the experience of working abroad and coming to know the artists of other countries bring back fresh skills and new sources of inspiration."

In the report Heckscher also recommended that the government establish an advisory council on the arts and a national arts foundation. The advisory council, to be headed by a chairman who would serve as the president's special adviser on the arts (the position would include that of the president's special consultant on the arts), would make recommendations for reviewing federal arts polices, institute long-range programs to aid the various areas of the arts, and assure the participation of the artistic community in the government effort. The National Arts Foundation, on the other hand, would administer a grants program that would support the widespread promotion of the arts and promote the "cultural diversity, innovation and excellence" of artistic institutions.

The Heckscher report had an enormous effect on the eventual passage of arts legislation. Senator Claiborne Pell, the chairman of the newly formed Senate Special Subcommittee on the Arts (the first Senate committee devoted solely to arts legislation) presented Heckscher's report to Congress, saying it was "a great impetus for a new cooperative period in the history of art and government in the United States." President Kennedy strongly supported Heckscher's proposals and called the report "a milestone in the process by which our government has begun to fulfill its responsibilities to our culture. Government can never take over the role of patronage and support filled by private individuals and groups in our society," Kennedy wrote in a letter to Heckscher. "But government surely has a significant part to play in helping establish the conditions under which art can flourish—in encouraging the arts as it encourages science and learning."

In June 1963, a month after the Heckscher report was released, President Kennedy issued an executive order creating the President's Advisory Council on the Arts. The council, to be made up of private citizens, would assess the government's role in the arts. Its primary functions would be to investigate and advise the president on such topics as arts education and programs for the young, the development of state arts councils and other art-related institutions, methods of fostering and recognizing excellence in the arts, and the effect of the status of the arts on cultural exchange programs.

The President's Advisory Council on the Arts never became a functioning organization. Five months after he signed the executive order establishing the council, Kennedy was assassinated. His successor, President Lyndon B. Johnson, wanted to develop his own agenda on the arts and never acted upon Kennedy's executive order. Johnson did, however, request that the National Cultural Center be renamed the John F. Kennedy Center for the Performing Arts. At the center's ground-breaking ceremony in December 1964, Johnson indicated that the vision of a federally supported arts program would not be laid to rest with John Kennedy. "No act of Congress or Executive Order can call a great musician or poet into existence," Johnson said. "But we can stand on the sidelines and cheer. We can maintain and strengthen an atmosphere to permit the arts to flourish, and those who have talent to use it. And we can seek to enlarge the access of all our people to artistic creation."

In January 1964, Congress once again turned its attention to the matter of arts legislation. Congressman Frank Thompson, who continued to push for a congressionally mandated arts organization, introduced a bill in the House to establish a national council on the arts. Although the opponents of arts legislation wielded their standard arguments—that the arts were not the

Judge Herbert Miller (right) swears in August Heckscher (center) as special consultant on the arts as Kennedy aide Arthur M. Schlesinger, jr. (left), looks on. Heckscher's 1963 report, The Arts and the National Government, *recommended a broad program of government support for the arts and had an enormous effect on the way the arts were perceived in Congress.*

province of the government; that, in the name of equality, everything from Beethoven to belly dancing would be supported; that federally subsidized artists and art institutions would be subject to government control—both the House and the Senate passed the bill in August 1964. A month later President Johnson signed the legislation, and the National Council on the Arts was officially established. The council was to be made up of 25 (later increased to 26) members appointed by the president and headed by a chairman. Its function was to recommend ways of increasing the cultural resources of the nation and to develop greater appreciation and enjoyment of the arts among the nation's citizens.

Johnson, however, envisioned more than a National Council on the Arts. He also favored the creation of a National Foundation on the Arts similar to that recommended by August Heckscher in 1963. In his 1965 State of the Union

Members of the first National Council on the Arts take the oath of office on April 9, 1965. Among the 25 members sworn in that day were musician Isaac Stern, newscaster David Brinkley, choreographer Agnes de Mille, and actor Gregory Peck.

address Johnson announced that he would propose legislation for such an organization, the purpose of which would be to "promote and honor creative achievements."

Report of the Commission on the Humanities

While Congress was haggling over the question of a National Council on the Arts, it was also discussing legislation for a National Humanities Foundation to encourage and promote programs in history, philosophy, literature, languages, and other areas of the humanities. Humanities scholars, long overshadowed by their peers in the sciences, welcomed federal support—with no strings attached. Increased funding would allow them to expand their endeavors, but many worried that they would be forced to trade funds for the freedom of

intellectual pursuit. The sciences already had their own agency, the National Science Foundation (NSF), which the humanists enviously viewed as a model of federal support.

The NSF was created in 1950 as an independent federal agency to promote and advance scientific progress. It evolved out of federally funded programs during World War II that employed many of the nation's top scientists to conduct research directly relating to the war effort. After the war the nation's lawmakers had realized that if America was to maintain its technological and scientific superiority, it would have to continue to support the scientific community. From an initial appropriation of $225,000 in 1951, the NSF's budget had grown to almost $500 million by the mid-1960s. Despite its generous appropriations, Congress did not impose control over the programs the NSF sponsored or the thoughts and activities of the scientists it supported. In keeping with the nation's tradition of academic freedom, scientists were encouraged to pursue any avenue of research or scholarship that might lead to the advancement of knowledge. The government's policy of support without control appealed to scientists as well as humanists.

The lack of support for the teaching of the humanities angered not only humanist scholars but also a large segment of the American public. When in 1957 the Soviet Union launched its satellite, *Sputnik I*, a shocked American citizenry responded by upgrading the teaching of science in public and private schools. Little had been done, however, to improve the teaching of the humanities, and many people began to fear that the emphasis in education and society was becoming too one-sided. As the push for new and improved technologies emerged, more students chose careers in science, and the government poured more and more money into scientific research and scholarship. Some segments of the American public thought the increases in federal aid for science and technology were unnecessary. Others applauded the increases but believed that the humanities also deserved additional funding.

Hoping to gain support for a federally funded humanities foundation similar to that of the NSF, members of the American Council of Learned Societies (a national organization representing a variety of professional scholarly groups), the Council of Graduate Schools in the United States (an organization of accredited graduate schools), and the United Chapters of Phi Beta Kappa (a national academic honor society) formed the National Commission on the Humanities in 1963. The role of the commission would be to study the status of the humanities in America and to make recommendations on how they could be improved. It was chaired by Barnaby C. Keeney, the president of Brown

University and a prestigious medieval scholar, and included 20 members selected by its 3 academic sponsors. On April 30, 1964, it issued its *Report of the Commission on the Humanities*. Like the Heckscher report on the arts, the commission's report would give the humanities legislation the impetus it needed to win the attention of Congress.

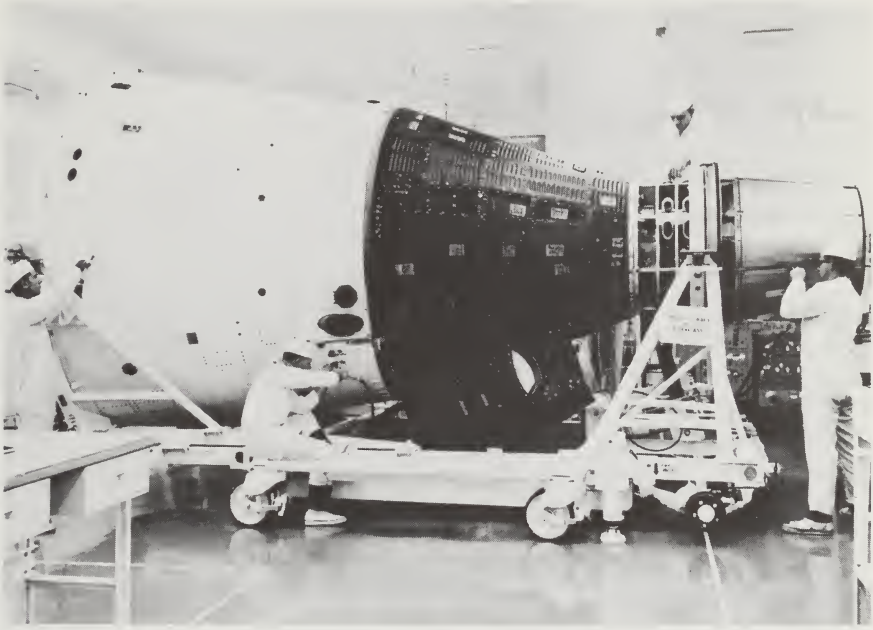
The commission concluded that the "expansion and improvement of activities in the humanities are in the national interest and consequently deserve financial support by the federal government." It recommended that the federal government establish a new independent agency, to be called the National Humanities Foundation, to develop and promote a policy of support for the humanities. "The scientists have their Foundation;" Barnaby Keeney said, "the humanists should have theirs."

The National Humanities Foundation would fund grants and fellowships to teachers and scholars as well as libraries and organizations involved in the humanities. One of its primary functions would be to improve the quality of education so that every student at the elementary- and secondary-school levels, not just scholars, would be exposed to the humanities. The foundation would focus on changes in the education of teachers, improvements in curriculum, the needs of schools for materials and facilities, and the development of a more cooperative relationship between schools and colleges.

The report stressed that the National Humanities Foundation, like the NSF, should be headed by a board and a director and should be free from the direct control of the government. And, like the Smithsonian Institution, the humanities foundation should be allowed to receive funding from many sources to ensure that scholars and artists would not become dependent on or controlled by the federal government—or any single patron.

The commission defined the humanities in broad terms. The humanities, the report said, encompass more than a body of knowledge that includes the study of history, literature, languages, the arts, religion, law, and philosophy. They also involve an attitude toward life that "centers on concern for the human individual: for his emotional development, for his moral, religious, and aesthetic ideas, and for his goals." The humanities "not only record our lives," the commission contended, but "our lives are the very substance they are made of."

In addition to enriching the lives of millions of Americans, the report continued, support of the humanities would have a positive influence in other lands. "World leadership of the kind which has come upon the United States cannot rest solely upon superior force, vast wealth, or preponderant technology. . . . If we appear to discourage creativity, to demean the fanciful and



Gemini I *undergoes final inspection at Cape Canaveral, Florida, shortly before its lift-off in April 1964. The Soviet Union had ushered in the space age seven years earlier when it launched its* Sputnik I *satellite.*

the beautiful, to have no concern for man's ultimate destiny—if, in short, we ignore the humanities—then both our goals and our efforts to attain them will be measured with suspicion."

Congress Takes Action

By the time the report of the National Humanities Commission was released, the members of Congress were receptive to the concept of a national humanities foundation. The fear that humane values and practices were being undermined for the sake of scientific progress—and the promise of a better cultural image abroad—convinced many members to support the call for humanities legislation. Still, there were those who had their doubts. Some questioned whether Congress had the responsibility to promote either the humanities or the arts. Others wondered whether art and scholarship contributed to the national welfare of the country. The American public could see and feel the effects of support for science—from the launching of the spaceship

President Johnson converses with members of the Harkness Ballet company of New York City after the official bill-signing ceremony for the National Foundation on the Arts and the Humanities Act on September 29, 1965. The dancers performed during the festivities surrounding the event.

Gemini I to advances in atomic weapons. But the humanities were less tangible, and therefore less visible.

Even among those who supported a humanities foundation there were differing viewpoints as to how it should be set up. Some congressmen, led by

Congressman William Moorhead of Pennsylvania, pushed for the establishment of a foundation for the humanities that would include the arts. Others favored separate foundations for the arts and humanities.

In an effort to satisfy both camps, Frederick Burkhardt, the president of the American Council of Learned Societies, developed a compromise that proposed that the arts and humanities be joined together in a single agency that would be composed of two divisions. Although veteran arts advocates like Congressman Frank Thompson and Senator Jacob Javits favored separate foundations for each, Burkhardt's proposal gained support in Congress; among the plan's most enthusiastic advocates was Congressman John Brademas of Indiana. In March 1965, President Johnson presented a plan to Congress that called for a single foundation to be divided into two endowments, one for the arts and one for the humanities. A bill to this effect was quickly introduced in the Senate by Claiborne Pell and in the House by Frank Thompson. In June the Senate passed the bill, but it took the House another three months of heated debate before the bill passed there. On September 29, 1965, President Johnson signed Public Law 89-209, which provided for the establishment of the National Foundation on the Arts and the Humanities.

"In the long history of man," Johnson remarked at the bill-signing ceremony, "countless empires and nations have come and gone."

> Those which created no lasting works of art are reduced today to short footnotes in history's catalogue. Art is a nation's most precious heritage. For it is in our works of art that we reveal to ourselves, and to others, the inner vision which guides us as a nation. And where there is no vision, the people perish. We in America have not always been kind to the artists and the scholars who are the creators and the keepers of our vision. Somehow, the scientists always seem to get the penthouse, while the arts and the humanities get the basement.

The National Foundation on the Arts and the Humanities Act

According to its founding legislation, the National Foundation on the Arts and the Humanities was to be composed of the National Endowment for the Arts (NEA), the National Endowment for the Humanities (NEH), and the Federal

Council on the Arts and the Humanities. The National Council on the Arts, which had been established in 1964, would serve as the advisory body to the NEA. A 25-member (later increased to 26) advisory council to the NEH, to be appointed by the president, was also formed. A chairperson would head each endowment.

The Federal Council on the Arts would provide consultation on artistic or humanistic matters pertaining to the NEA, the NEH, and the related programs of other federal agencies. It would consist of the chairperson of the NEA, the chairperson of the NEH, the director of the IMS, the secretary of education, the secretary of the Smithsonian Institution, the director of the NSF, the librarian of Congress, the director of the National Gallery of Art, the chairman of the Commission of Fine Arts, the archivist of the United States, the commissioner of the Public Building Service, and the commissioner on aging. The secretary of state (later changed to the director of the U.S. Information Agency), the secretary of the interior, the chairman of the Senate Commission on Art and Antiquities (later changed to the secretary of the Senate), and the Speaker of the House would each appoint one person to the council. The president would designate one member as the presiding officer of the council. (Since the legislation was enacted, the council has been expanded to include the secretary of commerce, the secretary of transportation, the National Museum Services Board chairman, the secretary of housing and urban development, the administrator of the General Services Administration, the secretary of labor, and the veterans administrator. It has also been given the additional responsibility of advising the government on the indemnification (the insurance against damage or loss) of federally owned art, artifacts, and other objects exhibited internationally.)

From a small initial budget of $2.5 million apiece, Congress instructed the endowments to distribute grants to a wide range of programs—to dancers and painters, historians and philosophers; to individuals, well-established organizations, and groups struggling to get off the ground; to anyone who was worthy and in need of support. To ensure that the government did not become the major patron of any project, Congress stipulated that endowment money could not fund more than 50 percent of the costs of a project. It also included a provision for the award of matching grants to states and private organizations. By offering matching funds, Congress hoped that federal support would not replace or diminish funds from existing sources but would instead serve to increase them.

Like the legislators who had shaped the nation's future nearly 200 years earlier, Congress had finally come to recognize the importance of the arts and

humanities. "Democracy demands wisdom and vision in its citizens," the National Foundation on the Arts and the Humanities Act states, and "it must therefore foster and support a form of education, and access to the arts and the humanities, designed to make people of all backgrounds and wherever located masters of their technology and not its unthinking servant."

A student at Rampart School in Rampart, Alaska, puts the finishing touches on a mask he has designed. The project, directed by artist Kathleen Carlo, was funded by the Alaska State Council on the Arts' Artists-in-Schools Program, which brings artists and students together in school settings.

THREE

The Mission of the National Endowment for the Arts

The goals of the National Endowment for the Arts (NEA) are to foster the excellence, diversity, and vitality of the arts in the United States and to broaden their availability and appreciation. The endowment's statement of mission eloquently affirms this commitment:

> Man's need to make, experience, and comprehend art is as profound as his need to speak. It is through art that we can understand ourselves and our potential. And it is through art that we will be understood and remembered by those who will come after us. . . . This nation's governance is based on our people's commitment to freedom of imagination, thought, and expression. Our many aesthetic and cultural traditions are precious to us—for the rich variety of their beauty and as a symbol of the diverse nature of the United States.

The endowment seeks to develop and promote the arts but not to judge or define them, and it refrains from imposing aesthetic standards or directing artistic content. It assists individual artists and organizations through a program of monetary grants designed to serve various functions:

- Demonstrate national recognition of the importance of artistic excellence.
- Provide opportunities for artists to develop their talents.

Actors Bruce Finkbone and Nancy Holden of Stage Hands, a nonprofit organization in Atlanta, Georgia, that uses sign language to make the arts accessible to deaf audiences, appear in a production of Two for Two. *One of the primary goals of the NEA is to enable people in all regions of the United States to experience the arts.*

- Assist in the creation and presentation of new art forms.
- Assure the preservation of the nation's cultural heritage.
- Deepen the understanding and appreciation of the arts among all people throughout the nation.
- Encourage art programs as part of basic education.
- Stimulate increases in levels of nonfederal support of the arts.

In addition to providing grants, the NEA serves as a central organization in which artists and art institutions can voice their ideas and concerns. Its support

of a project is often seen as a stamp of approval by private individuals and organizations and will frequently stimulate other sources of funding.

Administrative Structure

The NEA is headed by a chairperson who is appointed by the president of the United States, subject to the advice and consent of the Senate. The chairperson serves a set term of four years but is eligible for reappointment. He or she directs and administers the endowment's grant programs, oversees aid to state art agencies, and acts as leader and advocate in promoting special programs to support and stimulate the arts.

The chairperson also heads the National Council on the Arts, an advisory board composed of 26 private citizens (in addition to the chairperson), all of whom must be chosen for their broad knowledge of, or expertise in, the arts. Like the chairperson, council members are appointed by the president upon the advice and consent of the Senate. Collectively they must represent a variety of artistic fields. Members are appointed for six-year terms, which are staggered so that every two years new members join the council.

The council advises the chairperson on policies and programs and reviews and recommends grant applications after they have been evaluated by a panel of professional artists.The endowment chairperson will not approve or deny a grant application until the council has made its recommendation.

More than 250 staff members assist in the grant-making process. Grant applications are forwarded to the appropriate division within the endowment according to the applicant's field: design arts, which include architecture, landscape architecture, urban design, historic preservation, interior design, industrial design, graphic design, and fashion design; visual arts, which include painting, sculpture, photography, crafts, printmaking, drawing, artists' books (books that are themselves works of art and come in limited editions), and new genres (projects involving experimental art forms—such as those that combine the use of videos, live performers, and visual art—in a way that may appear daring, and at times even shocking or disturbing); media arts, which include film, radio, and television; folk arts, which encompass the traditional art forms of the various ethnic, religious, and other groups that contribute to the United States's cultural diversity; expansion arts, which involve any type of artistic activity that is deeply rooted in the culture of a minority, inner-city, rural, or tribal community; inter-arts, which involve projects combining two or more art

forms; museums; dance; literature; theater; music; and opera-musical theater. Each division, or program, is headed by a director who organizes panels of artists to evaluate applications in their respective fields: A panel of writers, editors, scholars, etc., will review applications in literature; a panel of choreographers, dancers, and dance critics will review applications in dance; and so on. Panelists are selected by the NEA chairperson based on the advice of the program directors, the council, and individuals within the arts. Membership on the panels rotates regularly to ensure diversity of opinion.

Because panelists are individuals who share the same profession as the applicant—that is, they are his or her peers—this system of evaluation is called the peer-review process. Every year more than 600 private citizens participate in this process. All of the agencies defend the system as the best means of maintaining excellence and defusing accusations of political favoritism. Although the reviewers are appointed by the chairperson—who is a presidential appointee—they are not subject to congressional or presidential approval and are selected solely on the basis of their expertise and knowledge.

After the various panels have reviewed the applications, the NEA's program directors present these evaluations to the National Council on the Arts. The council has agreed with the recommendations of the panelists more than 95 percent of the time. The council, in turn, passes its decisions on to the chairperson, who ultimately has the authority to approve or deny funds.

The NEA Expands

The NEA opened its doors in November 1965 with fewer than a dozen employees. Its budget for fiscal year 1966, its first year of operation, was $2.5 million. That year the endowment funded 22 institutions and 135 individuals in the fields of music, dance, literature, visual arts, theater, and education.

President Johnson appointed Roger Stevens as the first chairperson of the NEA. Stevens, a successful businessman, theater producer, and fund-raiser for the Democratic party, had served since March 1965 as the chairman of the Kennedy Center. Under his leadership, the NEA formed its first panel of outside experts—the dance panel. Among the first organizations to be helped by NEA funds were the American Ballet Theatre, which received a $100,000 grant that kept it from folding, and the Martha Graham Dance Company, which was able to make its first national tour in 15 years.

In 1967, the NEA added programs in architecture, planning and design, and public media (public television and radio) and began giving state-run arts

President Johnson (right) meets with NEA chairperson Roger Stevens in January 1967. Stevens, a successful theater producer, was the first person to head the NEA.

programs a portion of the endowment's funds to distribute. The endowment also sponsored a study on the feasibility of establishing an institute to preserve and develop the nation's artistic and cultural resources in film. As a result of the study, in June 1967, Congress appropriated $1.3 million for the creation of the American Film Institute (AFI), to be funded in part by the NEA.

During Stevens's tenure as chairperson the endowment helped support a cornucopia of new programs, from literary festivals to grants to museums for the purchase of works of living American artists and from inner-city arts projects to artist-in-residence programs that placed visual artists in secondary schools.

In 1969, after much discussion and disagreement in the executive and legislative branches over a replacement for Stevens, President Richard M. Nixon appointed Nancy Hanks as the next chairperson of the NEA. Prior to her appointment, Hanks had directed a well-publicized study of the arts for the Rockefeller Brothers Fund, a philanthropic organization, and had served as

Nancy Hanks: Evangelist of the Arts

In January 1983, Frank Hodsoll, chairperson of the National Endowment for the Arts, said of Nancy Hanks, the NEA's second chairperson, "She was an extraordinary lady who had her heart in the right place and the ability to get things done. That's a rare combination."

Hanks, who headed the endowment from 1969 to 1977, had directed the NEA during its greatest period of growth. During her tenure, federal appropriations for the NEA increased an astounding 1,400 percent, from $8.25 million to $123.85 million.

Nancy Hanks was born on New Year's Eve in 1927 in Miami Beach, Florida, where her father was president of the Miami Water Power Company. Hanks's family moved to Montclair, New Jersey, when she was 10 years old. She later attended Duke University, where she was head of the student government and a member of Phi Beta Kappa, a national honor society. In 1949, she graduated with great distinction, receiving a degree in political science. A few years later Hanks moved to Washington, D.C., where, despite her academic achievements, she was offered a job as a receptionist. Within a few years she was working for Nelson A. Rockefeller, who served as special assistant to the president and then as under secretary of the Department of Health, Education, and Welfare.

In 1956, Hanks moved to New York City to work as a project coordinator for the Rockefeller Brothers Fund, a philanthropic organization. She directed studies and issued reports on such issues as foreign policy, education, social and economic affairs, and the arts. One of these reports, *The Performing Arts: Problems and Prospects*, published in 1965, addressed the financial crisis faced by performing artists. It called for increased support for the arts by corporations, foundations, and the government. Hanks's work on the study brought her to the attention of President Richard M. Nixon, who chose her to replace Roger Stevens as head of the NEA.

Nancy Hanks proudly accepts an award from the Recording Industry Association of America in 1971 for her contributions to national cultural programs.

While chairperson, Hanks proved to be more than an advocate of the arts. She worked doggedly to assure that the NEA distributed government funds to every region of the country, to both small and large arts organizations, to unknown and renowned artists. She flew from city to city, energetically crusading for the arts. Hanks supported music, drama, visual arts, filmmaking, architecture, dance, and poetry—never favoring one art form over another. New York City had been the nation's arts center, but during Hanks's tenure the entire country stirred with cultural activity. With her enthusiastic approval the NEA initiated a program to send major dance companies on tour across the country. The NEA began placing poets, painters, and other artists in schools to introduce children to the joys of creativity. It awarded grants to organizations that converted abandoned railroad stations into cultural centers, to artists who painted murals on inner-city buildings, and to orchestras that needed to increase musicians' salaries.

On February 15, 1983, the Old Post Office Building on Pennsylvania Avenue in Washington, D.C., was renamed the Nancy Hanks Center in honor of the former NEA chairperson.

Although some people criticized Hanks's reluctance to delegate authority (she insisted, for example, on being present at every staff meeting), no one could deny that she got things done. She was a consummate politician whose mastery of political persuasion was itself high art. She made sure that every member of Congress knew when someone from his or her district received a grant and repeatedly reminded legislators that their votes counted in budgetary matters.

Hanks died of cancer in January 1983. The following month, the historic Old Post Office Building in Washington, D.C., which would soon house the National Foundation of the Arts and the Humanities, was renamed the Nancy Hanks Center. At the bill-signing ceremony officially renaming the building, President Ronald Reagan stated, "This designation is particularly apt since the renovation of the Old Post Office, its occupancy this year by federal cultural agencies and commercial enterprises and its exhibits are due in large measure to the foresightedness, persuasiveness, intellect and vigor of Nancy Hanks."

Pacific Northwest Ballet dancer Deborah Hadley performs in Pas De Deux Campagnolo. *In 1987 alone, the NEA awarded nearly $9 million in dance-related grants.*

president of the Associated Councils on the Arts. Her eight-year tenure (she was reappointed after her first term) as chairperson marked a period of tremendous growth at the NEA. During her first term of office the endowment's budget increased from $8.25 million to $60.78 million; by the end of her second term the budget had grown to $123.85 million. The number of grants awarded by the NEA rose from 711 at the time she took office to more than 5,000 at the time of her departure.

Under Hanks's leadership the Public Media Program was expanded to include support for regional film centers, and in 1977 the Short Film Showcase was established so that independent filmmakers could show their work in commercial movie houses throughout the country. Hanks was also a strong supporter of opera. Between 1971 and 1974 grants for opera-related projects increased from $311,600 to more than $3 million. One grant alone to the Metropolitan Opera of New York City amounted to $1 million, to be disbursed over a 2-year period.

By 1974 the Artists-in-Schools Program had grown to include 1,750 artists working in elementary and secondary schools nationwide. The number and size of peer-review panels had also increased, and by 1977, 300 panelists were helping to evaluate the grant applications. Many well-known figures served on the panels, among them theater director Harold Prince and author Toni Morrison.

Hanks tried to reach all Americans in all areas of the country. One project funded while she was chairperson supported Artrain, a traveling art exhibition that showed the works of such noted artists as Pierre-Auguste Renoir, Paul Klee, Pablo Picasso, and Auguste Rodin, in addition to those of regional American artists. The project, which toured throughout the Southeast, Southwest, and Rocky Mountain region, was a model of government and private support. State art agencies named representatives to an art acquisition panel that selected the artwork to be exhibited. Regional railroads in the areas visited by the train hauled the exhibit from site to site as a public service.

In 1977, President Jimmy Carter nominated Livingston L. Biddle as the third chairperson of the NEA. Biddle, a former aide to Senator Claiborne Pell, had helped draft the 1965 National Foundation on the Arts and the Humanities Act and had been the deputy chairperson of the NEA under Roger Stevens. Some people in the arts thought that Biddle's appointment was too politically motivated, that it was based more on his ties to Senator Pell and the Democratic party. They feared that his selection signaled a shift in government policy toward federal control of the arts.

During his tenure, interest in the arts endowment continued to grow. In his first year as chairperson the number of grant applications reached 20,000; by the end of his term in 1981 the number of applications set a new record of 27,000. Biddle removed "grant ceilings"—set limits on the maximum dollar amount allowed for a grant—so that the review panels could have more freedom in recommending funds. Under his chairmanship the Folk Arts Program, the Opera-Musical Theater Program, and the Inter-Arts Program for interdisciplinary arts projects were established.

Iron grave markers made by German-speaking immigrants from Russia dot the North Dakota landscape. In 1982, the North Dakota Council on the Arts received a grant from the Folk Arts Program to prepare "Iron Spirits," a booklet about the markers and their creators.

The NEA and the Reagan Administration

In June 1981, in an effort to cut spending and reduce the federal deficit, President Ronald Reagan appointed a Presidential Task Force on the Arts and the Humanities to review the purpose and activities of both endowments and to find ways of improving their management, organization, and structure. In October the task force submitted its report, which recommended that the existing structure of the endowments be kept, that the professional peer-review systems be continued, and that coordination between federal, state, and local arts agencies be strengthened. Although prior to the report the Reagan administration had advocated a 50 percent cut in both endowments' budgets, the conclusions of the task force had much influence, and the budget was cut by only 6 percent.

Shortly after the report was released, President Reagan nominated Frank Hodsoll, his deputy assistant, as the next NEA chairperson. A career government official with a degree in law, Hodsoll had served as the senior White House liaison for the 1981 Presidential Task Force on the Arts and the Humanities. As chairperson, his goals were threefold: He wanted to put a greater emphasis on excellence, reach a larger number of Americans, and increase state, local, and private support for the arts. He introduced a new category of funding called Local Programs to assist local art agencies in creating new arts programs or expanding existing ones. He also encouraged private donors to increase their contributions. From 1980 to 1987 private contributions to cultural activities rose from $3.2 billion to $6.4 billion.

By the time the NEA celebrated its 20th anniversary in 1985, its budget had increased to nearly $164 million. That year Hodsoll declared arts education in the schools a special priority and urged schools to make the arts a basic part of the curriculum from kindergarten through high school. An NEA report, *Toward Civilization: A Report on Arts Education*, which was issued in May 1988, also emphasized the need to encourage basic arts education on the elementary- and secondary-school levels. A basic education in the arts, it said, "provides all students, not only the gifted and talented, with knowledge of, and skills in, the arts." The report concluded that an emphasis on arts education was of paramount importance because the arts themselves were in jeopardy. Americans, it said, do not view the arts as serious; they see education primarily as a means of pursuing a career and have become increasingly preoccupied with obtaining the skills needed to achieve this goal. In the minds of many people, knowledge not obviously related to job skills is relatively unimportant when measured against the yardstick of practical application

After more than 20 years of patronage the NEA finds that it still must defend the relevancy of the arts. Arts education can help students "understand the unchanging elements in the human condition," NEA chairman Frank Hodsoll has said. "It can help them understand what civilization is so that as adults they can contribute to it. In a culturally diverse society, it can generate understanding of both the core and multiplicity of America's culture."

Promoting Excellence in the Arts

The National Foundation on the Arts and the Humanities Act states that "while no government can call a great artist or scholar into existence, it is necessary and appropriate for the Federal Government to help create and sustain not only a climate encouraging freedom of thought, imagination, and inquiry but also the material conditions facilitating the release of this creative talent." The key words to understanding the role of the government are "climate" and "material conditions." The climate is an atmosphere in which people are free to express themselves and to pursue scholarly endeavors. The material conditions necessary to the release of creative talent are made possible through the financial support of the grants program.

Any individual, nonprofit organization, or state or regional arts agency may apply for NEA funds. Individual artists are usually awarded outright grants. Institutions, on the other hand, are required to match every federal dollar they receive with at least the same amount from nonfederal sources.

Grants to Individual Artists

Because very few individuals can make a living through their art, the NEA has found that awarding funds directly to artists is the most effective way of affording them the time, freedom, and resources they need to pursue their work. Individuals may receive two types of NEA funds—fellowships and individual project grants. Fellowships can be used in any way to further an artist's career. Individual project grants, on the other hand, must be used toward a specific project that the artist has proposed. Within these restrictions, an artist may apply NEA funds to anything that contributes to his or her proposed project, from buying paint supplies to financing rehearsal costs to paying rent on a studio.

The guidelines for applying for individual project grants and fellowships vary according to the different programs within the endowment. The Literature Program requires fellowship applicants to submit a manuscript for review,

whereas the Visual Arts Program requires applicants to submit 10 slides of their work. Persons interested in applying for NEA grants can obtain application guidelines by contacting the appropriate program division within the endowment.

In 1987, the NEA awarded more than 700 grants and fellowships totaling more than $8 million to individual artists. It enabled architects and mimes, choreographers and jazz musicians, museum professionals and poets, to explore and cultivate their talents and skills. NEA fellowships helped a producer finance the development of a new opera and a fashion designer experiment with unusual materials to create items of clothing. One museum professional received a fellowship through the endowment's Museum Program to travel to Hangzhou, China, to study arts education there.

Another recipient of NEA funds was the architect Nader Khalili. In 1983, he received a design-arts fellowship to develop inexpensive housing for the homeless. Employing the same processes as one uses to make a ceramic bowl,

A volunteer worker in New Cuyama, California, sprays the exterior of a ceramic house with a clear overglaze. This building was developed by architect Nader Khalili, who received a design arts grant in 1983 to experiment with alternative housing for the homeless.

Khalili produced "ceramic houses" by constructing earthen homes and firing them at high temperatures. Through his efforts he found that it is possible to "create something beautiful, especially for the poor who have nothing available to them but the elements—earth, water, air, and fire." He hopes that by integrating the arts of ceramics and architecture, "we will come up with a breakthrough in function, form, and beauty that could indeed help house the homeless."

Some of the fellowships awarded by the NEA recognize specific categories of artists. The Literature Program awards senior fellowships to support and honor creative writers who have gained critical acclaim but are not widely known outside the literary field. In 1987, the literature panel recognized authors Grace Paley and Thomas M. McGrath. The Music Program's jazz fellowship panel grants up to five $20,000 fellowships every year to American jazz masters who have been nominated for the award by other people. Among the past recipients of the award have been such well-known figures as Dizzy Gillespie and Ella Fitzgerald and other less-known, but highly regarded, musicians as Hank Jones and Gil Evans.

The Folk Arts Program awards National Heritage fellowships to "spotlight," in the words of NEA chairman Frank Hodsoll, "some of America's most unheralded yet important art forms." Folk art can range from Pueblo pottery to Samoan storytelling, from Polish papercuts to Irish step dances, from Appalachian ballads to cowboy songs. A Heritage fellow receives $5,000 and a certificate of recognition as a master traditional artist. Anyone wishing to nominate a person may do so by writing a letter describing the artist and his or her craft. A panel of folk artists then reviews the letters, requests slides, videos, or other samples of the artists' work, and selects the winners. The 1988 recipients of this award included an African-American blues singer, a Hawaiian cowboy singer and ukulele player, and a 91-year-old bobbin lace maker from a North Dakota convent.

Grants to Organizations

The lion's share of the NEA's budget goes to support arts organizations. By law, organizations that receive NEA grants must raise at least the same amount from private sources. The ratio of federal to nonfederal support varies according to the type of grant. Grants awarded from the endowment's program funds usually require a dollar-for-dollar match; those that are awarded under the Challenge Grants Program require at least three nonfederal dollars for every federal dollar awarded. Challenge Grants, which can range from $50,000

to $1 million over a one- to four-year period, provide opportunities for arts institutions to launch major fund-raising campaigns. Institutions may use the funds to build endowments or cash reserves and support improvements to their physical plants, such as enlarging a gallery or renovating an old theater. In February 1989, the focus of the Challenge Grants Program was expanded to include support for projects as well as capital improvements.

Through the Treasury Fund the endowment participates in a third type of support. Private donors wishing to assist a specific NEA grant recipient may pledge funds in that organization's name. The donor's pledge will then be matched by the endowment's Treasury Fund, which is maintained by the Treasury Department. Grant recipients must then come up with matching funds equal to the combined amount of the donor's pledge and the Treasury Fund grant.

State and local arts organizations and nonprofit arts institutions that offer projects in any of the endowment's 12 program areas are eligible to receive

Flutist John Heiss teaches a student at the New England Conservatory of Music in Boston, Massachusetts. NEA grants support the artistic development of students at postsecondary schools and universities throughout the United States by providing funds for scholarships.

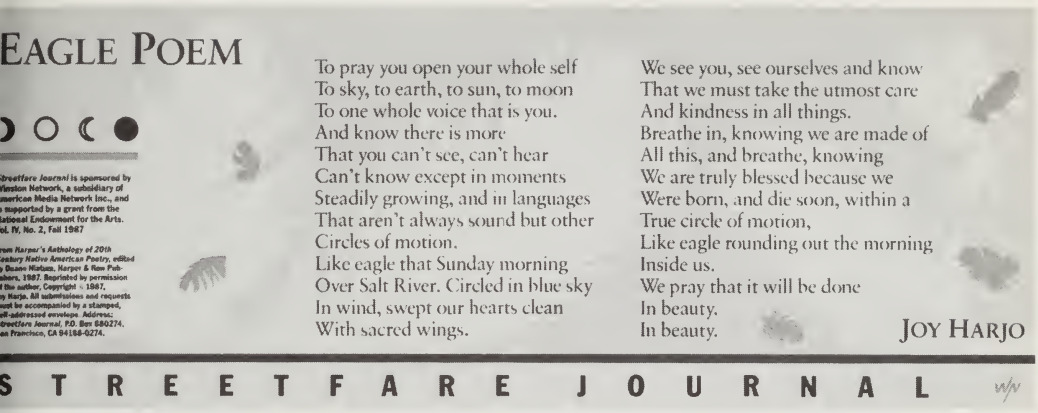
NEA funds. These include organizations that bring art to public audiences, such as ballet companies, theaters, and orchestras, as well as institutions that support artistic education, such as conservatories, universities, and schools. They include both large and small organizations located in every part of the country, from major cities to rural areas. In 1987, for example, the NEA awarded $300,000 to the Guthrie Theatre of Minneapolis for production costs and touring. That same year it supported 209 other theater companies throughout the country, including the Metro Theater Circus of St. Louis, the Paper Bag Players of New York, and A Traveling Jewish Theatre of San Francisco.

Various programs within the endowment support institutions that offer professional training to artists. The Music Program, for example, awards grants to postsecondary schools and universities for scholarship aid. The Aspen Music School in Colorado, the Harlem School of the Arts in New York City, the New England Conservatory of Music in Boston, and Oberlin College in Ohio are among the institutions that have received NEA support in this area. The Museum Program offers financial assistance to museums to help offset the costs of student internships and apprenticeships in the areas of museum management and maintenance.

The NEA is especially interested in projects that help bring the arts to a wider audience. The theater, music, dance, and opera-musical theater programs all provide financial assistance to professional companies that go on tour. Through a grant to the National Public Radio (NPR), live recordings of American operas are nationally distributed and aired on NPR's "World of Opera" series. A project funded by the Literature Program is aimed at making poetry more accessible to the public. The project, known as *Streetfare Journal,* places posters printed with the poems of various poets in public buses in New York, Atlanta, Miami, Dallas, Phoenix, Minneapolis, and other cities.

Some grants awarded by the NEA support programs that improve public surroundings. The visual arts division's Art in Public Places program enables state and local governments, schools, and other organizations to commission works of art for use in public places, such as parks, airports, subways, and public buildings. By supporting projects in this area, the endowment seeks to promote art as an integral element of urban design, and not just an afterthought. Under this program the NEA has funded such projects as the installation of artwork in Houston's historic Market Square Park and the creation of several murals for the Eastern Parkway subway station in Brooklyn, New York.

Through the Expansion Arts Program the endowment supports special constituencies of people. Arts organizations associated with the culture of a


EAGLE POEM
To pray you open your whole self
To sky, to earth, to sun, to moon
To one whole voice that is you.
And know there is more
That you can't see, can't hear
Can't know except in moments
Steadily growing, and in languages
That aren't always sound but other
Circles of motion.
Like eagle that Sunday morning
Over Salt River. Circled in blue sky
In wind, swept our hearts clean
With sacred wings.
We see you, see ourselves and know
That we must take the utmost care
And kindness in all things.
Breathe in, knowing we are made of
All this, and breathe, knowing
We are truly blessed because we
Were born, and die soon, within a
True circle of motion,
Like eagle rounding out the morning
Inside us.
We pray that it will be done
In beauty.
In beauty.
JOY HARJO
STREETFARE JOURNAL

Streetfare Journal, *an organization based in San Francisco, California, promotes the reading of poetry by placing posters such as this inside public buses. Some of the funds that support the project are provided by the NEA.*

minority, inner-city, rural, or tribal community as well as those that benefit the elderly or the handicapped are eligible for grants under this program. Projects must relate to the performing arts, visual arts, media, design, literary arts, or interdisciplinary arts. In the past, expansion arts grants have supported a Caribbean arts festival in Washington, D.C., an exhibition of the works of Sioux Indian artists, and a training program in the traditional Hawaiian ethnic arts. In 1987, Appalshop, Inc., a Kentucky-based organization that promotes the cultural preservation and documentation of bluegrass music and other Appalachian folk arts, received $60,000 to support its Roadside Theater and a community radio station that showcases local artists and musicians.

Organizations that provide a service to the arts may also receive funding under the Inter-Arts Program. In 1987, for example, the National Council on the Aging received a $20,000 grant to help support its National Center on Arts and Aging, which provides information, consultation, and technical assistance to professionals involved in the arts and aging field. That same year the Volunteer Lawyers for the Arts, a nonprofit organization, received a $6,000 grant to provide legal assistance to artists and distribute information on arts-related legal issues.

Under the Folk Arts Program, organizations that help preserve the cultural heritage of specific groups can receive federal support. In 1988, for example, an NEA grant enabled Laotian refugees in Hawaii to build several traditional lowland Lao-style looms. Of the 2,800 Laotians living in Hawaii at the time, not one family had a loom. In addition to construction costs, the grant also provided

Kim Cole, Ron Short, and Tommy Bledsoe perform in Roadside Theater's original production, Leaving Egypt. *The theater is run by Appalshop, Inc., a Kentucky-based organization that promotes the preservation and documentation of bluegrass music and other Appalachian folk arts.*

funds to pay two Laotian master weavers to teach other Laotians the ancient art of weaving.

The endowment has also helped 47 states develop their own folk-arts programs. State coordinators act as advocates for folk artists, set up programs in schools, and provide local communities with financial support. The North Dakota Council on the Arts, for example, directs the Traditional Arts

Apprenticeship Program. Through this program master artists have passed on their skills and knowledge to apprentices in many areas, including Ojibwa Indian willow basketry, Dakota Indian storytelling and hide tanning, the art of German bobbin lace, and the Vietnamese unicorn dance.

Each year a portion of the NEA's media-arts budget goes to support the American Film Institute (AFI) in Washington, D.C. Founded in 1967 with a grant from the NEA, the AFI is a private institution that preserves the heritage of and promotes educational and artistic development in American film and television. Among the services the AFI provides are educational programs, exhibitions, internships for new filmmakers to gain on-the-job training with experienced filmmakers, and a film library. It also awards grants to independent filmmakers and helps organizations locate, preserve, and catalog films of artistic value.

Arts in Education

Through the Arts in Education Program the NEA works closely with state arts agencies, private arts organizations, and public school systems to develop and fund projects in arts education. The program, which seeks to foster an appreciation and awareness of the arts by making them a basic part of education from kindergarten through the 12th grade, is an important component of the NEA's commitment to supporting excellence in the arts. The endowment pursues these goals by supporting programs that place artists in schools; providing funds to develop and improve art curricula in primary and secondary schools; and assisting nonprofit arts and education organizations on projects that promote the arts in education and help improve arts education.

The 1988 report *Toward Civilization: A Report on Arts Education* reinforced the endowment's claim that more emphasis on basic arts education was needed in elementary and secondary schools. It stressed that an education in the arts must give students a knowledge of both past and present civilizations and foster a sense of creativity that involves hard work, discipline, and personal vision. Furthermore, an education in the arts must help students develop effective communication skills and the ability to critically assess the society in which they live.

In response to the report, state art councils supported by the NEA have begun to build on existing arts education programs and develop new programs to promote the arts in the schools. Grants for teacher training and collaboration between schools and art institutions have increased and are proving effective in bringing about changes in curriculum.

Harold Littlebird, artist-in-residence at Gruening Junior High School in Anchorage, Alaska, recites poetry to a group of students. Arts agencies in all 50 states—as well as in Puerto Rico, Guam, American Samoa, and the Northern Mariana Islands—collaborate with the NEA and state and local education organizations to administer the endowment's Arts in Education Program.

The endowment does not have the authority to dictate changes in education, but by taking a strong stand on arts education, it can play the role of arts advocate. By supporting artist-in-residence programs and providing funds for the improvement of teaching methods, it can be especially effective in providing leadership and support in the advancement of basic arts education.

The Future of the NEA

Although the NEA's budget for fiscal 1989 was the largest ever ($168 million), the endowment still cannot meet the financial demands of the nation's artists. Its staff admits that many deserving requests for grants are rejected simply because there are not enough funds to distribute.

With the huge federal deficit and an increasing emphasis on defense spending, the question of the relevancy of the arts is again on the minds of many legislators. Like any government agency, the NEA runs the risk of being substantially reduced—and even abolished—should the government so decide. Yet as long as the NEA has funds to award, it will continue to pursue its mission of bringing the arts to all citizens of the United States.

A schedule of peer-review panel meetings is posted in the NEH office. Every year nearly 1,000 scholars and professionals in the humanities serve on approximately 150 panels to assist the NEH in evaluating grant applications.

FOUR

The Mission of the National Endowment for the Humanities

In establishing the National Foundation on the Arts and the Humanities, Congress declared that in addition to science and technology an advanced civilization must value scholarly and cultural activity. Congress authorized the National Endowment for the Humanities (NEH) to carry out the following functions:

- Pursue a national policy for the promotion of progress and scholarship in the humanities.
- Provide support for research in and teaching of the humanities by offering assistance in the form of grants, loans, and contracts.
- Award fellowships and grants to institutions or individuals for training and workshops in the humanities.
- Initiate and support programs and research that have substantial scholarly and cultural significance and that reflect the diversity and richness of the American cultural heritage.
- Cultivate international programs and exchanges.
- Foster public understanding and appreciation of the humanities.

- Support the publication of scholarly works in the humanities.
- Extend as much as possible the benefits of its programs to all citizens throughout the country.

Administrative Structure

Like the NEA, the NEH is directed by a chairperson, who is appointed by the president of the United States and approved by the Senate for a fixed term of four years. A National Council for the Humanities, consisting of 26 private citizens selected by the president, assists the chairperson in determining NEH policies and programs. Council members are appointed for six-year terms, which are staggered so that every two years approximately one-third of the council is replaced.

The chairperson, with the advice of the National Council on the Humanities, distributes grants both to individuals and to institutions. Funds are awarded through five divisions and two offices: the Division of Education, the Division of Fellowships and Seminars, the Division of General Programs, the Division of Research, the Division of State Programs, the Office of Challenge Grants, and the Office of Preservation. Grants awarded to individuals for research or independent work are called fellowships. The endowment also provides financial assistance to programs supported and administered by state-run agencies established by the NEH.

The NEH uses a system of peer review to evaluate grant applications. Every year nearly 1,000 scholars and professionals in the humanities serve on approximately 150 panels. The NEH's review procedures differ slightly from those of the NEA in that applications in the humanities are often first evaluated by specialists with extensive knowledge about the subject area being considered. Next, a panel composed of individuals with diverse backgrounds in the humanities judges all the applications in a particular program and recommends those it believes to be worthy of support. The directors of each NEH division then assemble the advice and reviews of the panel members and add their own comments. They present the information to the National Council on the Humanities, which meets four times a year to advise the chairperson on the funding of applications. The chairperson has final approval in the granting of funds, but in the vast majority of cases he or she follows the recommendations of the council. In 1987, for example, the chairperson departed from the recommendation of the council on only 27 of the 8,030 applications reviewed.

Early History

On November 18, 1965, President Johnson appointed Barnaby C. Keeney, who had chaired the National Commission on the Humanities, to be the first chairperson of the NEH. Keeney established three operating divisions in the endowment: Fellowships, Research and Publication, and Education and Special Projects. In 1969, Education and Special Projects was separated into two divisions—the Division of Education and the Division of Public Programs.

In 1971, President Nixon nominated Ronald S. Berman, an English professor at the University of California at San Diego and a Shakespearean scholar, to be the next chairperson of the NEH. The following year Berman initiated the Jefferson Lecture in the Humanities, an annual event that recognizes a distinguished figure in the humanities. During Berman's tenure as chairperson the number of grants increased significantly, and the endowment's appropriations rose tremendously—from $11.1 million in 1971 to more than $77 million in 1977.

Barnaby C. Keeney (center) is sworn in as the first chairperson of the NEH on July 14, 1966. Prior to this appointment, Keeney had headed the National Commission on the Humanities, an organization of scholars that had strongly urged Congress to establish a government agency for the humanities.

Toward the end of his term as chairperson, some members of Congress accused Berman of being too elitist because he believed the endowment should fund academic scholarship and research more than public programs designed to reach a broad segment of the population. The attacks fanned a long-smoldering controversy over what the primary purpose of the NEH was. The majority of professionals in the humanities believed that the NEH should be comparable to the NSF, whose main goal was to promote scholarship in the sciences. On the other hand, many legislators in the House and the Senate, most notably Senator Claiborne Pell, believed that the NEH should be more like its sister endowment, the NEA, and provide programs to benefit a larger audience of Americans. When Berman was up for reappointment in late 1975, Pell successfully blocked a Senate vote on the issue for more than a year. Finally in 1977, after the Senate, at Pell's urging, voted against Berman's reconfirmation, Berman resigned, and the matter of elitism versus populism was left largely unresolved.

Following Berman's resignation, President Jimmy Carter nominated his assistant secretary of state for educational and cultural affairs, Joseph Duffey, as the next NEH chairperson. Duffey had previously been a professor of theology at Hartford Seminary and Yale University and had served as an officer of the American Association of University Professors. He had also been Carter's campaign manager in the District of Columbia, and his links to the president caused some in the humanities to claim that he was appointed on the basis of his political affiliations, not on scholarly merit. Nevertheless, the Senate confirmed his nomination, and he was sworn in as chairperson in October 1977.

Duffey established three new divisions: State Programs, to oversee the endowment's state-run agencies; Special Programs, for more experimental projects; and the Challenge Grants Program. Under the last program, which aids the long-term financial development of humanities institutions, grant recipients are required to match every federal dollar with at least three dollars from nonfederal sources.

Assessing the Humanities in Education

In December 1981, President Ronald Reagan nominated William J. Bennett, the president and director of the National Humanities Center, a private institute for humanistic research in North Carolina, as the fourth chairperson of the NEH. Under his tenure the divisions of Public Programs and Special

Actors portray the historical figures Sam and Betsy Adams in "The Other Boston Tea Party," a drama-discussion presented by the New England Foundation for the Humanities in 1987. The project, which received funding through the Humanities Projects in Libraries Program, helped celebrate the 200th anniversary of the U.S. Constitution.

Programs were merged into the Division of General Programs. An Office of Preservation was established to address the problem of the physical deterioration of books, newspapers, and other resources crucial to humanities research and scholarship. As chairperson, Bennett developed two "special initiatives," or projects the NEH publicly endorses to encourage applications in certain areas. The first initiative was to assist programs aimed at supporting independent research libraries; the second was to aid projects commemorating the bicentennial of the U.S. Constitution.

One of Bennett's primary goals was to address the need for solid humanities curricula in elementary, secondary, and postsecondary schools. In March 1984, he organized a Study Group on the State of Learning in the Humanities in Higher Education. Bennett summarized the group's findings in *To Reclaim a Legacy: A Report on the Humanities in Higher Education,* which was released

in November of that year. The group concluded that few college students receive an adequate education in Western culture and civilization. "On too many campuses," the Bennett report stated, "the curriculum has become a self-service cafeteria through which students pass without being nourished. Too many colleges and universities have no clear sense of their educational mission and no conception of what a graduate of their institution ought to know or be."

Shortly after the report was released, Bennett resigned to become secretary of education. His deputy chairperson, John Agresto, assumed the position of acting chairperson until a replacement for Bennett could be found. Agresto announced a new focus for the endowment called Access to Excellence, which emphasized making humanities education and programs available to the widest audience possible, including those in tribal, rural, urban, and minority communities. Access to Excellence would be applied to humanities instruction in elementary and secondary education and to the many programs administered by the state agencies.

In the spring of 1986, Lynne V. Cheney, a professor of English at the University of Wyoming, became the new chairperson of the NEH. The following year she issued the report *American Memory: A Report on the Humanities in the Nation's Public Schools*, in which she studied the way the humanities are taught in public schools. The report called for schools to offer more courses in literature, history, and foreign languages.

In response to Cheney's study the NEH initiated two new programs designed to improve humanities education at the elementary- and secondary-school levels. The first, the Teacher/Scholar Program, enables teachers to take a year's leave of absence to pursue full-time independent study in the humanities. One teacher from each state, as well as one each from the District of Columbia, Puerto Rico, and the U.S. Virgin Islands, are awarded Teacher/Scholar grants. Teachers may work alone, enroll in college courses, or affiliate themselves with an academic mentor, library, archive, or museum.

The NEH also established a national research center at the University of California at Los Angeles to study the way history is taught and learned in the nation's elementary and secondary schools. The center helps develop new curricula and identify the most effective methods of teaching history. It gathers extensive data on the current status of history instruction; evaluates history textbooks, teacher training, and continuing education; and offers seminars for teachers on new ways of teaching history.

In September 1988, Cheney issued a second report, *Humanities in America*, which addressed the lack of emphasis given to the humanities by colleges and

In April 1986, Lynne V. Cheney became the first woman to hold the post of NEH chairperson. Like her predecessor, William J. Bennett, she increased NEH efforts to improve humanities education in elementary, secondary, and postsecondary schools.

universities. In this report she strongly urged restoring the humanities to a central place in the curriculum. "Formal education should follow a plan of study aimed at comprehensive vision, not just of the present, but of the past," Cheney wrote. "It should convey how the ideas and ideals of our civilization have evolved, thus providing a basis for understanding other cultures."

In her 1988 report Cheney also noted an increase in interest in the humanities witnessed in other institutions, such as museums and libraries. "The remarkable blossoming of the humanities in the public sphere is one of the least noted, though most important, cultural developments of the last few decades," she declared. She stressed that the role of television in humanities education could not be ignored. "Even television's severest critics realize that it is not going to go away; it will continue to have a central place in our national life. The object, then, is to keep in mind its potential."

The NEH: The People and Programs It Supports

The aim of the NEH is to support and promote education, scholarly research, and public programs in the humanities. The endowment accepts applications in all areas of the humanities, including history; philosophy; languages; linguistics;

A professor at the University of Wisconsin in Madison conducts a language class. To help improve humanities education, the NEH awards grants to elementary- and secondary-school teachers for further study at colleges and universities.

literature; archaeology; jurisprudence; ethics; comparative religion; the history, theory, and criticism of the arts; and those aspects of the social sciences that employ historical or philosophical methods. Persons interested in applying for NEH grants may obtain an *Overview of Endowment Programs*, a free publication containing information for prospective applicants, by writing to the Office of Publications and Public Affairs at the NEH.

One of the endowment's primary goals is to support education in the humanities. The NEH's Division of Education supports projects designed to improve humanities education at all levels—in elementary and secondary schools, colleges and universities, and other educational institutions. It sponsors summer institutes at universities and colleges so that elementary- and secondary-school teachers can gain a deeper understanding of the humanities. In 1987, for example, Kansas State University in Manhattan, Kansas, received a grant that enabled 32 German and Spanish teachers from secondary schools in rural areas of Kansas to study German and Hispanic cultures at the university. By supporting programs that develop and increase a teacher's personal knowledge of the humanities, the endowment believes that the nation's students will also benefit through improved quality of teaching.

Some Division of Education grants support collaborative projects between elementary and secondary schools and institutions of higher education. These projects, which often extend over a two- or three-year period, are designed to bring university scholars and elementary- and secondary-school teachers together to examine various subjects within the humanities. Teachers may study under a professor for a semester at a time and attend special lectures by various professors in the humanities. In 1979, Yale University in New Haven, Connecticut, and the New Haven public schools initiated the first such collaboration. The program affords New Haven schoolteachers the opportunity to participate in rigorous academic studies of topics in the humanities under the guidance and tutorship of university professors.

In 1987, the NEH awarded 2,873 grants from a total of 8,030 applications. More than half of the grants awarded that year went to support scholarly research. Of these, 890 were awarded through the Division of Fellowships and Seminars, which offers fellowships to individual scholars and teachers to undertake study, research, or independent work in the humanities. NEH fellowships allow both newcomers to the humanities and established scholars to devote extended periods of uninterrupted time to investigation, reflection, and writing. Fellows have explored such diverse topics as "Grammar and Text: A Method for Linguistic Analysis," "A History of Madness in 16th-Century Germany," and "Chief Justice John Marshall and the Constitution."

Since 1984 the Younger Scholars Program, which is administered by the Division of Fellowships and Seminars, has provided grants for high school and college students to pursue humanities-related projects for nine weeks during the summer. The student must conduct the project under the supervision of a humanities scholar. In the past, Younger Scholar topics have ranged from landscape and architecture in the works of novelist Willa Cather to American attitudes toward the wilderness to the beginning of the tradition of fieldwork in modern anthropology.

Many NEH grants for scholarly research are awarded by the endowment's Division of Research. This division supports projects that contribute to scholarly research through the preparation of important texts in the humanities for publication, the organization of manuscript collections of a literary or scholarly figure, the organization of reference materials, the conduct of research between two or more individuals or organizations, and the development of other scholarly activities.

Grants awarded through the Division of Research have supported the preparation of annotated editions of diverse texts, including the papers of the 19th-century landscape architect Frederick Law Olmsted, journals from

A plan of Belvedere Castle for New York City's Central Park by Frederick Law Olmsted, the chief architect of the project. In 1987, American University in Washington, D.C., received a grant from the NEH's Division of Research to support the preparation of an annotated edition of Olmsted's papers.

the 1804 overland expedition to the Pacific Ocean by Meriwether Lewis and William Clark, and a facsimile edition of the letters of the 18th-century English author Jane Austen. In addition, research grants have supported the translation of important documents and have enabled scholarly presses to publish significant works in all fields of the humanities.

Institutions of higher education, scholarly societies, and individuals are eligible for research grants that support the creation of dictionaries, historical or linguistic atlases, encyclopedias, linguistic grammars, and other materials that codify information. Emory University in Atlanta, Georgia, for example, received funds to compile *The Linguistic Atlas of the Gulf States*, a comprehensive study of speech variation in the states bordering the Gulf of Mexico.

The endowment's Division of General Programs supports projects designed to increase public understanding of the humanities through radio and television programs, interpretive exhibitions, lectures, symposia, printed materials, and reading and discussion groups.

The NEH funds the planning, writing, or production of various programs produced for public television and radio. All media projects the endowment

supports, however, must somehow educate the public, not just entertain them. NEH grants have helped fund such programs as the "Adams Chronicles," a television series that dramatized the lives of 4 generations of the John Adams family, and the "Bill of Rights Radio Project," a 15-part radio series that examined controversial issues of public policy relating to the 10 amendments that compose the Bill of Rights.

In addition General Programs funds interpretive programs sponsored by museums and historical organizations. These include impersonations of historical figures by scholars who dress in costume, present monologues, and answer questions. Other public humanities projects designed to increase public understanding of the humanities also receive funding. These have ranged from a series of public lectures on the French Revolution and its international impact to "Discovery through the Humanities," a nationwide humanities program for older adults sponsored by the National Council on the Aging.

Actors in a recording studio at WGBH radio station in Boston perform a scene from Herman Melville's Billy Budd. *The production, which aired on WGBH's "The Spider's Web" series, was supported by NEH funds.*

The Office of Preservation

In 1985, the NEH established the Office of Preservation to help combat the physical deterioration of books, newspapers, documents, and many other resource materials that were disintegrating because of the paper on which the materials were printed. Most books published since the mid-1800s were printed on paper that is highly acidic. Over time, the acid destroys the paper, causing it to become so brittle that it literally crumbles when touched. Seventy-seven million books are now disintegrating on the shelves of public and private research libraries across the country, and the number is estimated to increase to 110 million by the year 2000. The accumulated knowledge of centuries is in jeopardy unless a means is found to transfer this knowledge to a more enduring medium or preserve the current medium.

The Office of Preservation is addressing this critical problem through its support of several preservation projects. Most of the funds it disburses go to support the microfilming of existing books. Titles in danger of disintegrating are photographed on microfilm, a type of film that can reproduce hundreds of pages of text on a single roll. The American Council of Learned Societies convenes committees of scholars to select which books will be microfilmed, and libraries at major institutions around the country share in the task of microfilming these works. (Each title is microfilmed only once; copies of the master microfilm are then distributed to various libraries.)

In 1988, Congress substantially increased the funding of the Office of Preservation so that added measures could be taken to combat the problem of paper disintegration. As a result, the microfilming of books was stepped up to 175,000 volumes a year, and by the year 2008 the contents of more than 3 million books will be thus preserved.

Some of the funds allocated to the Office of Preservation go to support conservation projects that help keep original materials as intact as possible, such as the process of deacidification (a chemical treatment that neutralizes the acid content of paper). Research to improve preservation technology, projects designed to increase public understanding of the preservation problem, and professional training in preservation and conservation are also eligible for grants from the Office of Preservation.

The U.S. Newspaper Program, an ongoing project supported by the Office of Preservation, has been successful in preserving some of the nation's history by transferring newspaper archives to microfilm. Through this program, states receive a succession of grants to locate, catalog, and microfilm their newspaper holdings. To date, 32 states have joined the program, and more than 65,000

Books are wheeled into a deacidification chamber near Houston, Texas, where they will be exposed to the gas diethyl zinc, a chemical that neutralizes the acid content of paper. Office of Preservation grants support the development of new technologies that combat the physical deterioration of books, newspapers, photographs, sound recordings, and other resource materials.

newspaper titles are now available and are cataloged on a national computer data base. More than 7,000 computer terminals in the United States and abroad have access to this data base. A long-range goal of the program is to catalog all of the estimated 250,000 newspaper titles published in this country since 1690.

The endowment's Office of Challenge Grants helps humanities institutions develop new sources of long-term support by offering challenge grants. For every federal dollar offered, the institution must raise at least three dollars in private donations. Funds may be used to establish endowments that guarantee perpetual support for the institution, to finance construction or renovation, and to purchase equipment.

The NEH's Division of State Programs makes annual grants to state humanities councils in every state, the District of Columbia, Puerto Rico, and the U.S. Virgin Islands. Each state council establishes its own grant guidelines and awards grants to support a wide variety of humanities projects, including library reading programs, speaker discussion series, conferences, institutes for teachers, media presentations, and traveling exhibitions.

Special Initiatives

To encourage applications for projects that relate to a specific subject or event, the NEH announces "special initiatives" and solicits proposals for them. In 1987, for example, the endowment introduced an initiative on "The Foundations of American Society." The NEH awards grants in all divisions to support the study, research, and discussion of the formative years of the American union, including the ratification of the Constitution, the establishment of the federal government, and the adoption of the Bill of Rights. Another special initiative solicits projects pertaining to the Columbian quincentenary, the 500th anniversary of Christopher Columbus's voyage to the New World in 1492. The endowment has already contributed $5 million toward programs relating to this event. Among the projects funded were a 60-minute television documentary on the destruction of the Inca empire by the Spanish conquistadors and an archaeological excavation by Puerto Rican youth as part of a study of the history of the island during the period of Spanish settlement and colonization.

Jefferson Lecture in the Humanities

In 1972, the NEH established the Jefferson Lecture in the Humanities, named in honor of Thomas Jefferson. The Jefferson Lecture is the highest honor

NEH chairperson Lynne V. Cheney congratulates Dr. Robert Nesbitt on his selection as the Jefferson Lecturer for 1988. Nesbitt, a historian and author of The Twilight of Authority *and* The Present Age, *was the 17th person to be awarded the honor, which recognizes outstanding intellectual achievement in the humanities.*

conferred by the federal government for distinguished intellectual achievement in the humanities. The recipient is selected by the National Council on the Humanities and receives a $10,000 stipend. He or she delivers the Lecture to an invited audience in Washington, D.C. Some past Jefferson Lecturers have included psychoanalyst Erik H. Erikson, historian Barbara Tuchman, poet Robert Penn Warren, critic Lionel Trilling, and Harvard classicist Emily Vermeule.

The NEH on the Eve of the 21st Century

From its establishment in 1965 through the year 1987, the NEH has awarded nearly $1.5 billion and more than 33,000 fellowships and grants. In addition, federal money has generated millions of dollars in contributions from nonfederal sources. Between 1978 and 1988, awards made by the Office of Challenge Grants have resulted in more than $650 million in private contributions to libraries, colleges, museums, and other humanities institutions.

With the support and commitment of the NEH, the humanities have become a household word. They are no longer the poor cousins of the sciences but have taken their rightful place alongside them as a vital element of American culture.

Visitors at the Museum of Natural History in New York City size up the remains of a prehistoric dinosaur. The IMS provides much-needed financial support to the nation's museums.

FIVE

The Institute of Museum Services

In 1976, Congress created the Institute of Museum Services (IMS) to provide for the improvement of museum services. The institute consists of a 15-member National Museum Services Board and a director, all of whom are appointed by the president and are subject to confirmation by the Senate.

The board is responsible for formulating the general policies of the institute and coordinating these policies with the NEA and the NEH. The IMS board is made up of private citizens who must represent a variety of museums, such as aquariums, nature centers, zoos, and institutions relating to science, history, technology, and art. The members of the board must also represent a variety of geographic regions and include no more than three members from a single state. Members are appointed for a term of five years and must meet no less than four times a year. The chairpersons of the NEA and the NEH, the secretary of the Smithsonian Institution, and the director of the NSF also serve on the board, although they are nonvoting members.

The director of the IMS administers a grant program to aid museums in increasing and improving their services. He or she is not appointed for a fixed term of office, but serves at the pleasure of the president.

The IMS, like the two endowments, relies on a peer-review system to study and evaluate grant proposals. Panelists are chosen from the museum commu-

nity. They evaluate proposals in three general areas: programs that support general operating costs, programs that support conservation measures, and programs that help museums review and improve their operations.

History of the IMS

In 1968, the Federal Council on the Arts and the Humanities commissioned the American Association of Museums to produce a report on the conditions and needs of museums in the United States. On two occasions persons representing the principal museum categories of art, history, science, and natural history met at Belmont, a country estate in Maryland. Their study, which became known as the *Belmont Report*, revealed the tremendous demands placed on these institutions by the public. In the 30 years preceding the *Belmont Report*, the number of people visiting American museums had increased fourfold, and the number of students participating in education programs was multiplying. Though patronage had increased, operating expenses had also increased, having doubled over a 10-year period. The report urged the government to recognize museums as educational institutions and to help them relieve growing financial burdens.

The *Belmont Report* caught the attention of Congressman John Brademas, the chairperson of the House Select Committee on Education, who drafted legislation in 1970 to create the IMS. Brademas began holding hearings across the country to assess the problems facing museums and to promote awareness of the bill. He quickly gained the backing of the American Association of Museums, the Association of Science-Technology Centers, the American Association of Botanical Gardens and Arboreta, and the Association for State and Local History. Many museum professionals, particularly members of the Association of Science-Technology Centers, lobbied Congress for support.

Minnesota Congressman Albert Quie and Senators Claiborne Pell and Jacob Javits helped Brademas push the Museum Services Act through Congress. On October 10, 1976, President Gerald Ford signed the bill officially establishing the IMS and the National Museum Services Board. Originally the institute was placed under the Department of Health, Education, and Welfare, but in 1984, Congress passed an amendment to the National Foundation on the Arts and the Humanities Act to include both the IMS and the National Museum Services Board.

With an initial budget of $3 million, Lee Kimche, the first director of the IMS, began awarding funds to the nation's museums. By 1987, the institute's budget

Lois Burke Shepard (right), director of the IMS, presents a grant to Aurelia Brooks, director of the California Afro-American Museum. Under Shepard's guidance, the IMS has increased its efforts to maintain and preserve collections in all types of museums.

had grown to more than $21 million. Despite the substantial growth of the IMS budget, the nation's museums are still in much need of improvement. A report issued by the American Association of Museums in 1984 concluded that "collections care and maintenance are not a high enough priority within the museum community. . . . The less glamorous, behind-the-scenes activities can too easily be pushed aside."

"Although much is being done today," IMS director Lois Burke Shepard said in 1987, "it is quite clear to me that the objects of our heritage, our learning, and our enjoyment are significantly at risk." Under her leadership the IMS has stepped up its efforts to maintain and conserve collections in all types of museums. A large share of the funds it awards are now directed toward preserving existing collections and developing and improving methods of collection conservation.

Supporting the Nation's Museums

The Museum Services Act of 1976, which created the IMS, defines a museum as "a public or private nonprofit agency or institution organized on a permanent basis for essentially educational or esthetic purposes, which, utilizing a professional staff, owns or utilizes tangible objects, cares for them, and exhibits them to the public on a regular basis." For the purposes of the IMS grants program, the word *museum* has come to mean an institution that maintains collections as a public service. A museum may display living collections, as in the case of an aquarium, a zoological park, an arboretum, or a botanical garden; it may relate to history or science; or it may house an art collection or be designed for children.

Museums may be general in scope, or they may be specialized. At the Winterthur Museum near Wilmington, Delaware, a museum dedicated to the understanding and appreciation of American art and material culture, visitors can expect to find just about anything. Among its collections is the largest single grouping of decorative arts made and used in America, including clocks, dolls, swords, and objects made of wood, cloth, leather, glass, metal, ivory, and wax. The Cherokee National Museum in Tahlequah, Oklahoma, on the other hand, is a specialized museum that focuses solely on preserving the history and traditions of the Cherokee Indians.

The IMS awards grants in three areas: General Operating Support, Conservation Project Support, and the Museum Assessment Program. General Operating Support (GOS) funds are awarded annually to assist with the day-to-day operations of a museum—mounting exhibitions, caring for and managing collections, developing and maintaining professionally trained staff, and providing for the costs of administration, security, maintenance, salaries, utilities, and supplies. They may even be used to pay for something as basic as new light bulbs. IMS funds may not be used for acquiring new collection items, construction, renovation, or entertainment.

General Operating Support grants have helped zoos develop a sophisticated computer system called the International Species Inventory System (ISIS) to coordinate species survival plans. This system, which was set up at the Minnesota Zoological Garden in Apple Valley, Minnesota, collects data on wild animals found in zoos all over the world and stores this information in a data base for use in special studies. Information on more than 2,450 mammals and birds is now available and has proven useful in assisting with the preservation of the wild animal species.

Conservation Project Support funds help museums determine and meet their

The painting conservation department of the Metropolitan Museum of Art in New York City. IMS grants in the area of Conservation Project Support have helped a variety of museums preserve their collections.

Schoolchildren join in an African song during an exhibit of African artifacts at the Children's Museum of Indianapolis, Indiana. The IMS awards funds to children's museums, which often feature special exhibits for their young patrons that involve some form of interaction.

needs to preserve artifacts, works of art, and other resources that contribute to the nation's cultural heritage. Conservation grants are awarded annually and can be used to finance surveys of the condition of a museum's collections or environment, develop long-range conservation plans, improve collection environments, train museum staff in methods that will improve the care of collections, and treat objects needing immediate care. Recipients of conservation grants must match every federal dollar received with an equal sum collected from nonfederal sources. Before awarding funds in this area, the institute sends a conservation specialist to perform on-site evaluations of the applicants' collections and environments. Conservation grants will cover the salaries of conservators both to plan and execute conservation programs.

One conservation grant awarded by the IMS in 1985 supported a soil-evaluation study on the grounds of the Morton Arboretum in Lisle, Illinois, where 40,000 specimens of woody plants grow. The study helped to identify areas of erosion and nutrient imbalances in the soil so that conservation methods for preserving soil-root systems could be developed to increase the survival rate of collections.

Through the Museum Assessment Program the IMS provides guidance and support to any museum wishing to improve its operations. Applicants may request the consulting services of independent museum professionals in two areas—overall services and collections management (the supervision, care, and maintenance of collections). After assessing a museum, the consultants submit detailed reports containing their observations and recommendations for improvement. More than 1,000 museums have taken advantage of these onetime awards since the program was initiated in 1971.

The IMS also assists museums in the development and operation of educational programs. At Rocky Mount, a large log cabin in Piney Flats, Tennessee, visitors can learn about candle dipping, flax spinning, butter churning, quilting, and making corn-husk dolls. Visitors to colonial Williamsburg, a reconstructed 18th-century town in Virginia, can hear the words of Patrick Henry and Thomas Jefferson brought to life by museum guides who impersonate the famous patriots. IMS grants have supported both of these museums. The IMS has also awarded funds to children's museums, which often offer special exhibits for their young patrons that involve some form of interaction.

The Trend Toward Conservation Continues

Efforts to preserve and conserve museum collections and environments continue to be a major emphasis of the IMS in the late 20th century. In 1988, the institute awarded nearly $3 million in conservation grants. Through its support in this area and others, the IMS hopes to ensure that the nation's museums—from aquariums to historic sites to specialized museums—will be preserved for future generations.

In 1987, the University of Chicago received a grant from the NEH to support work on the Chicago Assyrian Dictionary, *a reference book that will provide detailed information about ancient Mesopotamia. Many projects supported by the NEH involve research and study abroad.*

SIX

Support Is International in Scope

In 1965 no one could have predicted the tremendous growth of the NEA and the NEH or the establishment of yet another agency to support the arts and humanities—the IMS. Since their creation, the budgets of all three organizations have risen dramatically. For fiscal year 1989 the NEA's budget reached an all-time high of $168 million. The NEH's budget that year was $153 million, and the IMS's budget was $22 million.

Just as congressional appropriations for the agencies have increased, so has the number of projects the agencies fund. In 1988, for example, the NEA awarded 4,463 grants, the NEH awarded 1,833, and the IMS awarded 866. The agencies continue to support a staggering diversity of projects, including such activities as the compilation of an Assyrian dictionary (which will provide encyclopedic information on the culture, society, and scientific heritage of ancient Mesopotamia) and a multidisciplinary art exhibition relating to the Vietnam War era entitled "War and Memory in the Aftermath of Vietnam." An astounding number of projects involve people from different cultures; many grants fund travel to foreign countries for research and study; and others support exchange programs. The number of panelists who serve as reviewers has also multiplied: In 1987, 650 peer reviewers participated in panels for the NEA; the NEH selected 968 individuals for its 143 panels; and the IMS sent grant applications to more than 600 reviewers.

A yarn painting created by Mariano Valadez, one of approximately 8,000 Huichol Indians living in the Sierra Madre Occidental region of Mexico. In 1986, the Museum of Man in San Diego, California, received more than $130,000 in NEH funds to present "Mirrors of the Gods: Reflections of Huichol Reality."

A Policy of Peer Review

The methods panels use to judge applications for grants are becoming more and more sophisticated; for instance, IMS uses a computer system to match the subject areas of the applicants with those of the reviewers. Reviewers are given extensive guidelines listing the various criteria on which to evaluate the

applications. Each application receives a numerical score. The reviewers rank each area they are to consider by assigning it a number based on a scale from one to seven, seven being the highest score. In addition, a written comment explains the reviewer's reasons for the score.

The IMS continues to place an emphasis on choosing well-qualified panelists, usually museum adminstrators with at least 10 years of experience. When selecting a panel, the NEH carefully searches for specialists in the same field as an applicant; the NEA looks for a mix of artists from different regions and cultural backgrounds. For example, a theater panel will include representatives from theaters of various sizes, from a small local theater to a large metropolitan house; a literature panel will include Native Americans and Asian Americans.

Through the peer-review system the NEA, NEH, and IMS have tried to ensure that the government's role is not one of interference. The National Foundation on the Arts and the Humanities Act of 1965 states that "in the administration of this Act no department, agency, officer, or employee of the United States shall exercise any direction, supervision, or control over the policy determination, personnel, or curriculum, or the administration or operation of any school or other non-Federal agency, institution, organization,

Keith Buhl (left) and Alan Titus (right) perform in the Santa Fe Opera's 1987 production of The Nose *by Dimitry Shostakovich. The NEA tries to broaden the reach of the arts by awarding grants to organizations from different regions of the United States.*

or association." In other words, the government cannot direct or control the content of the various projects it supports.

Early advocates of the two endowments foresaw that government support for the arts and humanities would serve as a catalyst for other sources of funding. Through matching-grant programs the endowments encourage institutions to look for other sources of funding. The Challenge Grants Program requires even more sources of private funding. Nancy Hanks, chairperson of the NEA during its period of greatest growth (1969–77), praised the Challenge Grants Program for "injecting a stimulus into the arts that will be felt far beyond the modest federal funds expended. One federal dollar can generate three or four private dollars and seventy-five percent of those private contributors are likely to contribute again."

Competition for grants is stiff. In 1988, the NEA and the NEH funded approximately 25 percent of their grant applications. The IMS funded 31 percent of its general operating support grant applications and 54 percent of its conservation grant applications. Bess Hawes, director of the NEA's Folk Arts Program at the time, compared the grant application process to a potluck supper. "The applicants send in the dishes for the pot-luck supper. The staff sets everything up and puts out the serving spoons. The panel then has to make its selection, but it often needs a balanced meal so some dishes don't get selected." Indeed, many good projects are not funded. "There never is the money you want there to be," Hawes said.

By bringing in outsiders to make decisions on grant applications the government has limited its role in the award process. Although the chairpersons of the endowments and the director of IMS have the final word, private citizens, not government employees, set standards, make recommendations, and cast judgments. With the aid of the peer-review panels, the chairperson—not the government—decides how to spend U.S. tax dollars.

Many European and Asian countries allow their governments to play a different role in cultural affairs by means of a ministry of culture. The ministries work closely with other sectors of the government so that the arts and humanities become more fully integrated in the governmental process. These ministries, and their ministers, often have considerable authority over cultural policy—that is, they decide what the government will support and what it will not. Arts councils and peer-review panels do not play a key role in these ministries' decision-making processes. France, Italy, the Netherlands, and Sweden all have ministries that oversee cultural affairs. West Germany has no central arts agency, but each of its states has its own minister of cultural affairs who gives art official sanction.

Bess Lomax Hawes (right), director of the NEA's Folk Arts Program, displays a bobbin-lace picture made by Sister Rosalia Haberl (center). In 1988, Sister Rosalia was 1 of 12 artists awarded National Heritage fellowships, which recognize outstanding traditional artists.

Great Britain and Canada are two countries with organizations for support of the arts and humanities that most resemble the United States. Both countries have arts councils and regional arts associations. Great Britain has a minister for the arts, and Canada has a minister of communications, but the ministers are officials in name only—neither title carries as much weight as it does in other European countries.

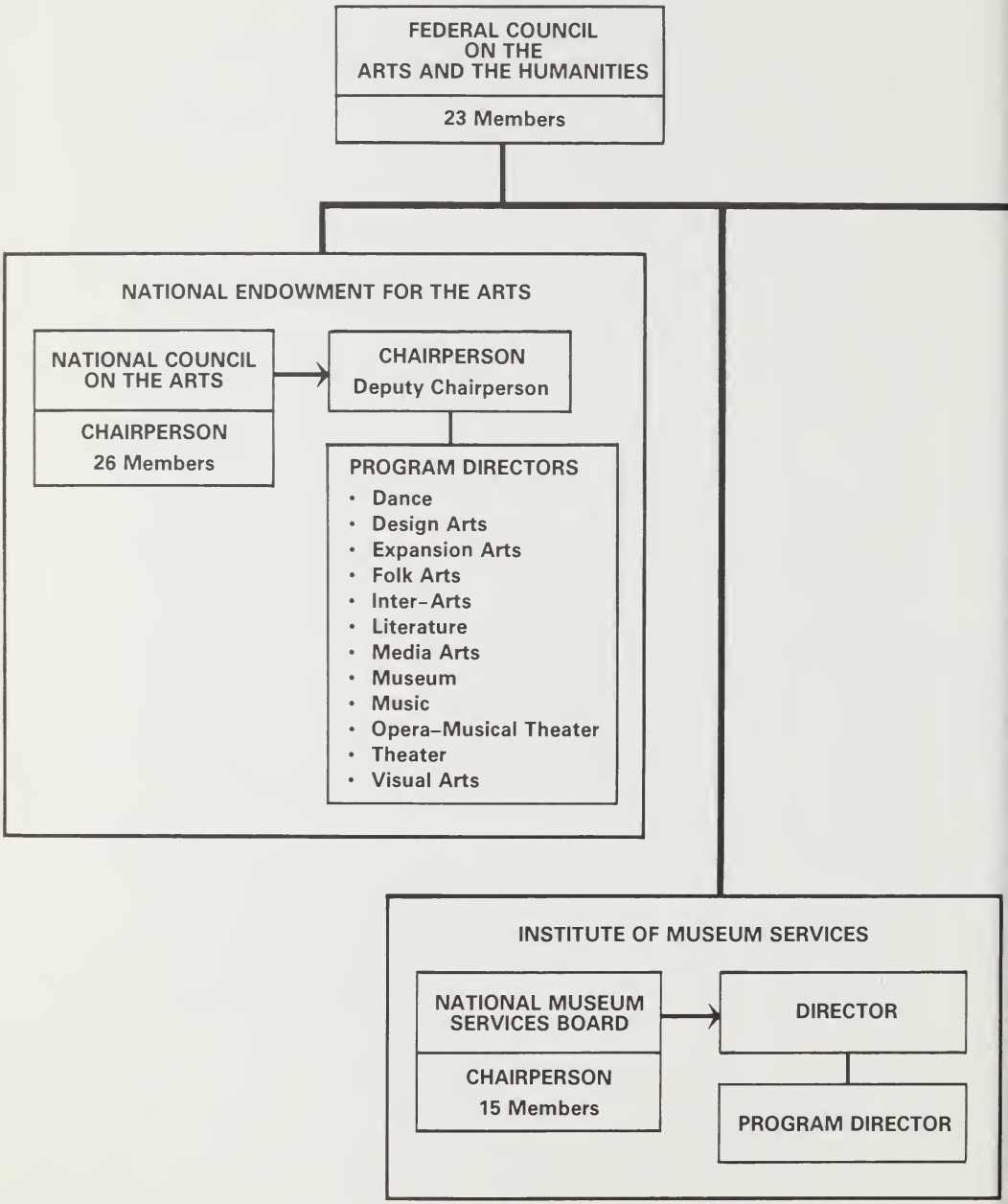
Livingston L. Biddle, NEA chairman from 1977 to 1981, has asked:

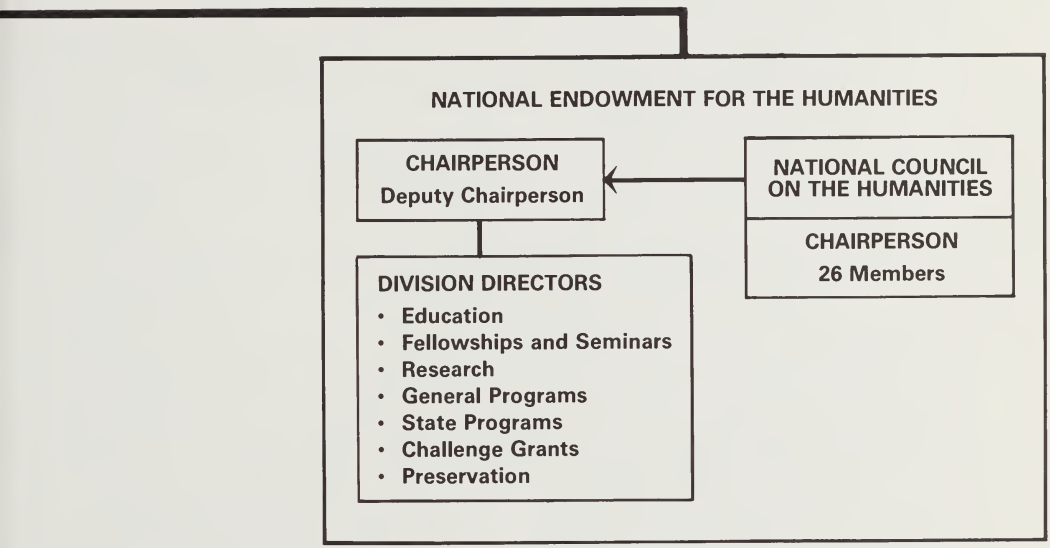
> Should there be a minister of culture in the United States? The question has been debated. The title coincides with those in most other countries and elevates in importance the person holding it: the authority, the individual who can speak for a nation's cultural growth. But the endowments for the arts and the humanities are not ministries, or one ministry. They are different because they are catalysts for growth, not its arbiters. That is their history and tradition; that is what has been tested and not found wanting.

The sculptor of this gargoyle on the National Cathedral in Washington, D.C., was featured in a film funded by the NEH. The film, The Stone Carvers, *was awarded an Oscar in 1985 by the Academy of Motion Picture Arts and Sciences for best achievement in a documentary short subject and received an Emmy in 1986 from the Academy of Television Arts and Sciences in the category of best director/outstanding achievement in a news and documentary program.*

The people—not a minister, chairperson, or director—help define and broaden the concept of the arts and humanities; the government is only a facilitator. But the role of facilitator cannot be underestimated. There is a growing assurance in the United States that both endowments and the IMS will increase the public's appreciation of the richness and diversity of culture here and around the world. The United States continues to be a nation of immigrants, and the arts and humanities activities it supports reflect the culture of not one country but many.

National Foundation on the Arts and the Humanities




NATIONAL ENDOWMENT FOR THE HUMANITIES
CHAIRPERSON
Deputy Chairperson
NATIONAL COUNCIL
ON THE HUMANITIES
CHAIRPERSON
26 Members
DIVISION DIRECTORS
• Education
• Fellowships and Seminars
• Research
• General Programs
• State Programs
• Challenge Grants
• Preservation

GLOSSARY

Aesthetics A branch of philosophy dealing with the nature of beauty, art, and taste.

Apprentice A person who learns a trade or an art under the guidance of skilled workers.

Culture An acquaintance with and taste in fine arts, humanities, and broad aspects of science.

Endowment The part of an institution's income that is derived from donations.

Fellow A person who receives funds for advanced study or research.

Grant A gift of money for a particular purpose.

Humanities Those branches of knowledge concerned with humans and human culture (such as languages, literature, and the fine arts) as distinguished from the sciences.

Medieval Something of, relating to, or characteristic of the Middle Ages.

Mural A painting or other work of art applied directly on a wall or ceiling surface.

Patron One who uses wealth or influence to help an individual, institution, or cause.

Renaissance A movement or period of vigorous artistic and intellectual activity.

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Kem Knapp Sawyer is a free-lance writer in Washington, D.C. A graduate of Yale University, she has taught drama and English in elementary and junior high schools and has directed plays for children. She has written for the *Washington Post* and the *St. Louis Post Dispatch* and is currently working on a book called *Women Against War,* biographical sketches of women in the peace movement.

Arthur M. Schlesinger, jr., served in the White House as special assistant to Presidents Kennedy and Johnson. He is the author of numerous acclaimed works in American history and has twice been awarded the Pulitzer Prize. He taught history at Harvard College for many years and is currently Albert Schweitzer Professor of the Humanities at the City College of New York.

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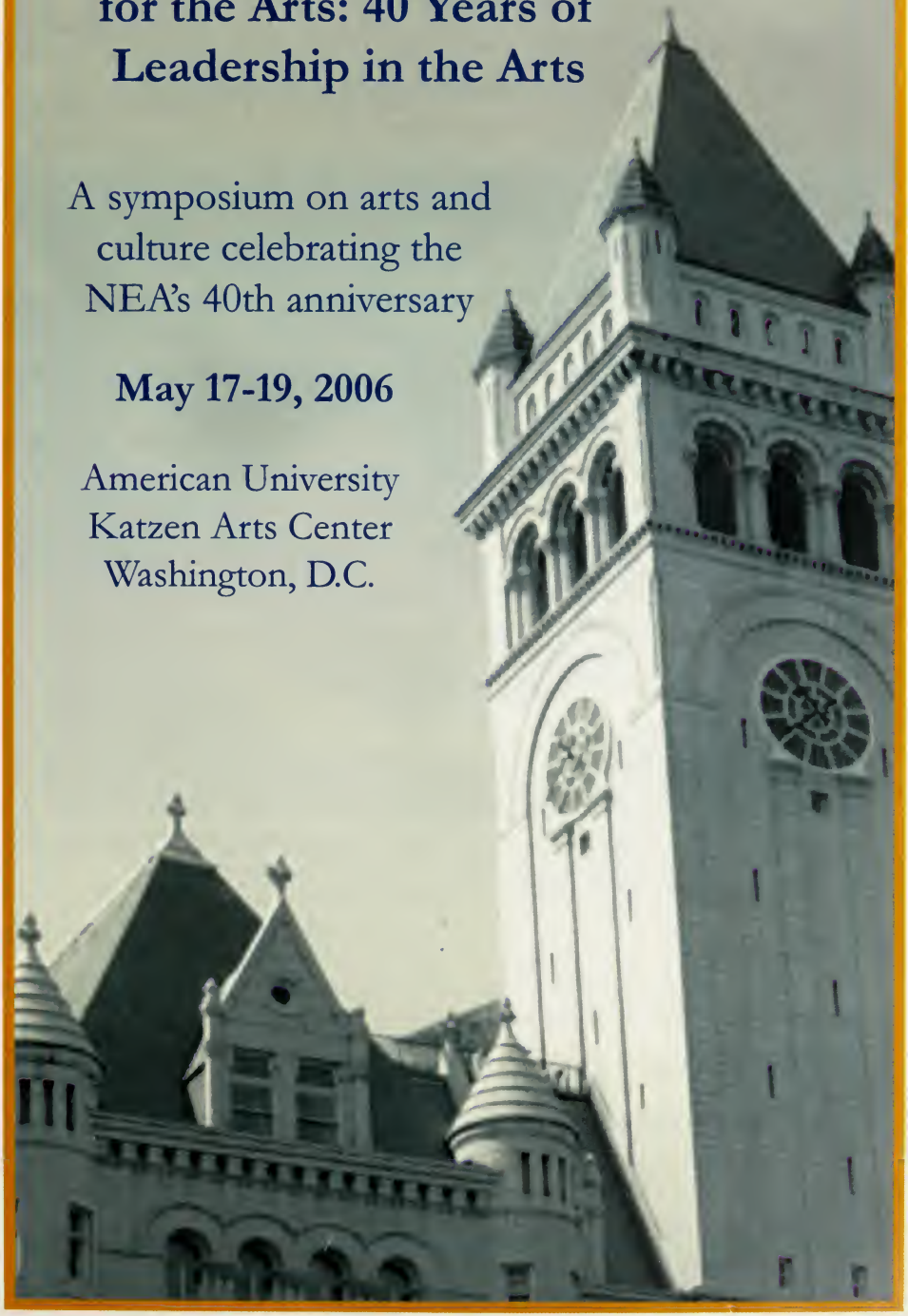
The National Endowment for the Arts: 40 Years of Leadership in the Arts

A symposium on arts and culture celebrating the NEA's 40th anniversary

May 17-19, 2006

American University
Katzen Arts Center
Washington, D.C.



Welcome from Chairman Dana Gioia

Welcome to *The National Endowment for the Arts: 40 Years of Leadership in the Arts*, a symposium on arts and culture celebrating the NEA's 40th anniversary.

For 40 years, the National Endowment for the Arts has been a leader in supporting our American creativity and providing public access for arts and arts education. Our national initiatives, direct grants, fellowships, research, and partnerships all combine to bring the transformative power of the arts into our communities and our schools.

Before the NEA was founded, widespread access to the arts was limited primarily to a few large cities. The NEA has provided critical seed funds to develop regional theater, opera, ballet, symphony orchestras, museums, and other arts organizations across the country.

The NEA's anniversary, and especially this symposium, invites us to reflect on the agency's history, to look proudly on its many accomplishments, and to glean lessons from the past to guide it successfully through the next 40 years.

Symposium Schedule

All events will be held in the
Cyrus & Myrtle Katzen Arts Center unless otherwise noted.

Wednesday, May 17th

5:00 pm **Registration** — **Katzen Rotunda**

6:00 pm **Opening Night Reception** — **Katzen Rotunda**

7:30 pm **Welcome** — **Kay Spiritual Life Center**
Dana Gioia, Chairman, National Endowment for the Arts
Opening Night Performance
Washington National Opera Domingo-Cafritz Young Artists

Thursday, May 18th

8:30 am **Continental Breakfast** — **Katzen Rotunda**

9:00 am **Opening Remarks** — **Abramson Family Recital Hall**
Neil Kerwin, Interim President, American University

9:15 am **Keynote Address** — **Abramson Family Recital Hall**
Dana Gioia, Chairman, National Endowment for the Arts

10:00 am **Break**

10:15 am **Breakout Sessions A**

Theater and Musical Theater — **Studio Theater**
Mario Garcia Durham, Director, NEA Presenting
Acting Director, NEA Theater and Musical Theater
Roche Schulfer, Executive Director, Goodman Theatre

Design — **Room 115**
Jeff Speck, Director, NEA Design
Hugh Hardy, FAIA, H3 Hardy Collaboration Architecture

Regional/State/Local — **Room 112**
John Ostrout, Director, NEA State and Regional Partnerships
Patrice Walker Powell, Director, NEA Local Arts Agencies and Challenge America Programs
Mona Abadir, Chair, Hawaii State Foundation on Culture and the Arts
Diane Mataraza, Arts Consultant, Diane L. Mataraza, Inc.
Suzette M. Surkamer, Executive Director, South Carolina Arts Commission

Music — **Music Ensemble Room**
Wayne Brown, Director, NEA Music and Opera
Henry Fogel, President, American Symphony Orchestra League

Media Arts — **Room 128**
Ted Libbey, Director, NEA Media Arts
Jac Venza, Television Arts Programming Producer

Folk & Traditional Arts — **Room 123**
Barry Bergey, Director, NEA Folk & Traditional Arts
Daniel Sheehy, Director, Smithsonian Folkway Recordings
Center for Folklife and Cultural Heritage, Smithsonian Institution

Reading At Risk — **Room 201**
Mark Bauerlein, Professor of English, Emory University
Anne-Imelda M. Radice, Director, Institute of Museum and Library Services

11:15 am **Break**

11:30 am **Breakout Sessions B**

Literature — **Room 201**
David Kipen, Director, NEA Literature
Jonathan Franzen, Author

Museums and Visual Arts — **Room 112**
Robert Frankel, Director, NEA Museums and Visual Arts
Mimi Gardner Gates, Illsley Ball Nordstrom Director, Seattle Art Museum

Opera — **Room 123**
Wayne Brown, Director, NEA Music and Opera
Marc Scorca, President, Opera America

Arts Education — **Music Ensemble Room**
Sarah Cunningham, Director, NEA Arts Education
Warren Newman, Arts Educator and Former School Superintendent

Presenting — **Room 128**
Mario Garcia Durham, Director, NEA Presenting
Acting Director, NEA Theater and Musical Theater
Stephanie Hughley, Executive Producer, National Black Arts Festival

Dance — **Studio Theater**
Douglas Sonntag, Director, NEA Dance and National Initiatives
Rachel Moore, Executive Director, American Ballet Theatre

12:30 pm **Lunch** — **Katzen Rotunda**

2:00 pm **NEA Film Festival** — **Kay Spiritual Life Center**

3:00 pm **Break**

3:15 pm **Breakout Sessions C**
Same as Breakout Sessions A

4:15 pm **Break**

4:30 pm **Breakout Sessions D**
Same as Breakout Sessions B

5:30 pm **End of Day's Sessions**

5:45 pm - 7:30 pm **Student Reception** — **Katzen Rotunda**

Friday, May 19th

8:30 am **Continental Breakfast** — **Katzen Rotunda**

9:00 am **International Cultural Exchange Panel** — **Abramson Family Recital Hall**

Moderator: Philip Kennicott, Culture Critic, Washington Post
Frank Hodsoll, Former Chairman, National Endowment for the Arts
Michael Kaiser, President, John F. Kennedy Center for the Performing Arts
Peter Marzio, Director, Museum of Fine Arts, Houston

10:00 am **Philanthropy Panel** — **Abramson Family Recital Hall**

Moderator: Felicia Knight, Director, NEA Office of Communications
Sue Coliton, Senior Director, Paul G. Allen Family Foundation
Mary Kennedy McCabe, Executive Director, Mid-America Arts Alliance

10:50 am **Concluding Remarks** — **Abramson Family Recital Hall**

Dana Gioia

11:00 am **Break**

11:15 am **Breakout Sessions E**

Student Presentations — **Music Ensemble Room**

Erik Takeshita, Harvard University, Kennedy School of Government, "Arts in Community Development"
Melanie Pizzulo, Drexel University, "Arts and Urban Revitalization"
Scott Jones, Indiana University, "Arts Critics in Small US Communities"
Alison Anderson, Carnegie Mellon University, "Community Connections: Keeping Theatres Vibrant"

Student Presentations — **Room 112**

Rohini Dandavate, Ohio State University, "Building Understanding Through Cultural Exchange"
Alaina Jasinevicius, University of Chicago, "Cultural Community Development: Lessons from Mexico's Community Museums"
Xiaomo Hong, Rhode Island School of Design, "Comparing and Contrasting Arts Education Systems in US and China"

Student Presentations — **Room 201**

Meredith Kincaid, Indiana University, "Free Speech Rights vs. Copyright Protection"
Laura Young, University of Oregon, "A Framework for Resolution of Claims for Cultural Property"
Nicole Cavaliere, New York University, "Career Transition of Dancers in the US"

12:30 pm **End of Day's Sessions**

Breakout Sessions

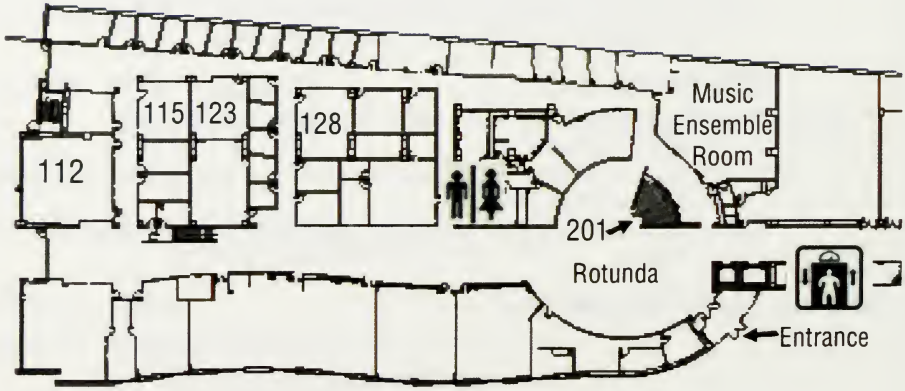
Breakout Sessions A & C

Theater and Musical Theater	Studio Theater
Design	Room 115
Regional/State/Local	Room 112
Music	Music Ensemble Room
Media Arts	Room 128
Folk & Traditional Arts	Room 123
Reading At Risk	Room 201

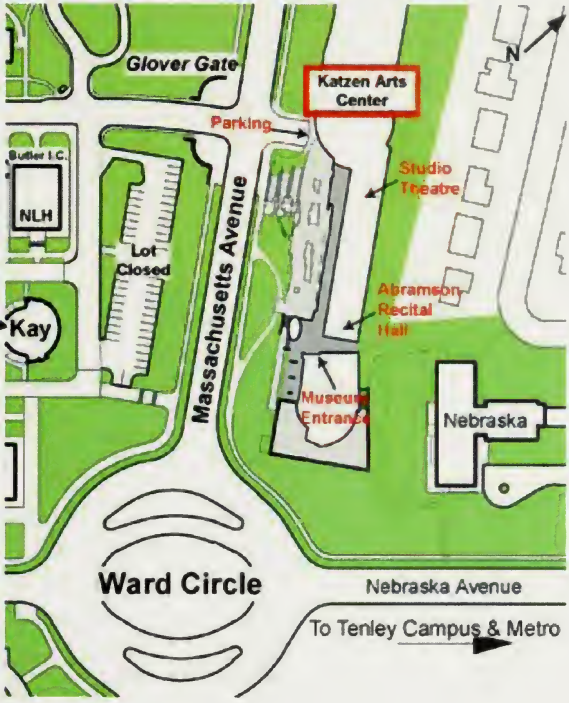
Breakout Sessions B & D

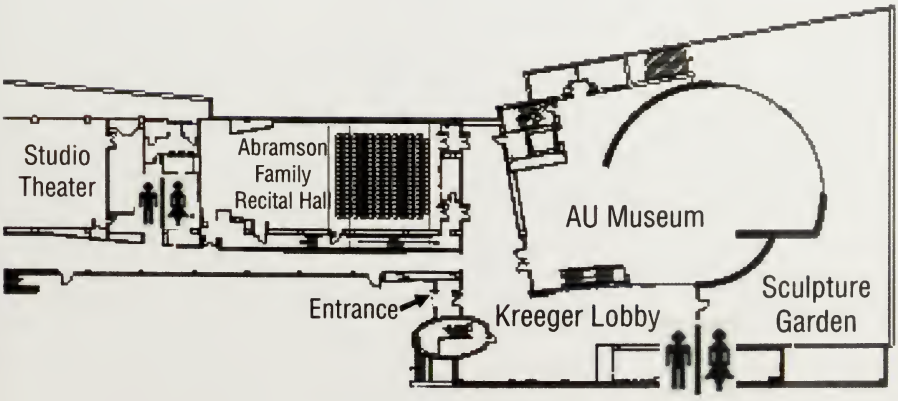
Literature	Room 201
Museums and Visual Arts	Room 112
Opera	Room 123
Arts Education	Music Ensemble Room
Presenting	Room 128
Dance	Studio Theater

Detailed map of the main floor of the Katzen Arts Center



Kay Spiritual Life Center will be used on Wednesday evening for the Opening Night Performance and Thursday afternoon for the Film Festival.





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40th ANNIVERSARY

NATIONAL ENDOWMENT FOR THE ARTS

Established 1965

The NEA gratefully acknowledges the support of the Ruffin A. Cooper, Jr., Endowment and American University in making *40 Years of Leadership in the Arts* possible.

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KNOW YOUR GOVERNMENT

THE NATIONAL FOUNDATION ON THE ARTS AND THE HUMANITIES

THE NATIONAL FOUNDATION ON THE ARTS AND THE HUMANITIES was established in 1965 to provide financial support to artists, scholars, and cultural and academic institutions. The National Endowment for the Arts (NEA), the National Endowment for the Humanities (NEH), and the Institute of Museum Services (IMS) administer the foundation's grant programs, which use a complex system of peer review to evaluate all applications. Foundation funds encourage visual and performing artists, teachers, writers, and scholars to continue their creative work, research, and teaching in the arts and humanities. Grants to organizations, such as orchestras, universities, and museums, have supported projects ranging from the compilation of a dictionary on ancient Mesopotamian culture to the creation of murals for a New York City subway station. This book traces the controversial history of federal support for the arts and humanities from the early days of the Republic to the late 20th century. It also discusses the people who guided and shaped the foundation—such as NEA chairperson Nancy Hanks—and gives an overview of the grant programs offered by each agency.

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